BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS

School of Music

PERFORMANCE PROGRAMS

September 2003–December 2003

BYU
SCHOOL OF MUSIC

BRIGHAM YOUNG UNIVERSITY

COLLEGE OF FINE ARTS AND COMMUNICATIONS
School of Music

presents

Frank Scheffler
Organ

Guest Recital

7:30 P.M.
10 September 2003
Madsen Recital Hall
Harris Fine Arts Center

The Brigham Young University School of Music welcomes you to this event. We are grateful for your attendance and support. So that everyone can enjoy this performance, we ask for your attention to several issues:

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Program

Toccata, Adagio, and Fugue in C Major, BWV 564 — Johann Sebastian Bach (1685–1750)

Fantasie in F Major — Johann Gottfried Müthel (1728–1788)

From Symphonie No. 2 in D Major, op. 13, no. 2 — Charles-Marie Widor (1844–1937)
Pastorale

Chorale No. 1 in E Major — César Franck (1822–1890)

Variations on a Theme of Clement Jannequin (1936) — Jehan Alain (1911–1940)

From Four Biblical Dances (1991) — Petr Eben (b. 1929)
Dance of the Shulammite

From Symphony No. 1 in D Minor, op. 14 — Louis Vierne (1870–1937)
Allegro vivace
Final

BRIGHAM YOUNG UNIVERSITY

COLLEGE OF FINE ARTS AND COMMUNICATIONS
School of Music

presents

Janae Codner Williams

Piano

Senior Recital

Student of Irene Peery-Fox

7:30 P.M.
13 September 2003
Madsen Recital Hall
Harris Fine Arts Center

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Program

Sonata No. 2 in D Minor, op. 14 — Sergei Prokofiev (1891–1953)

- Allegro, ma non troppo
- Allegro marcato
- Andante
- Vivace

Sonata in E Major, K. 380 — Domenico Scarlatti (1685–1757)

Sonata in D Minor, K. 1

Sonata No. 3 in B Minor, op. 58 — Fryderyk Franciszek Chopin (1810–1849)

- Allegro maestoso
- Scherzo: Molto vivace
- Largo
- Finale: Presto, non tanto

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BRIGHAM YOUNG UNIVERSITY

COLLEGE OF FINE ARTS AND COMMUNICATIONS
School of Music

presents

Music of Johann Sebastian Bach
(1685–1750)

Douglas E. Bush
Organ

Faculty Recital

7:30 P.M.
19 September 2003
Madsen Recital Hall
Harris Fine Arts Center

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Program

Allabreve in D Major, BWV 589

Herr Jesu Christ, dich zu uns wend, BWV 726
Chorale: Herr Jesu Christ, dich zu uns wend, BWV 332 B
- Audience Sing
- verse 1: parts
- verse 2: unison
- verse 3: parts
- verse 4: unison

Herr Jesu Christ, dich zu uns wend, BWV 709

Trio in G Major, BWV 586

Prelude in E-flat Major, BWV 552a
Kyrie, Gott Vater in Ewigkeit, BWV 669
Aus tiefer Not schrei ich zu dir, BWV 686
Duetto III in G Major, BWV 804
Fugue in E-flat Major, BWV 552b

Prelude and Fugue in E Minor, BWV 555

Herr Gott, nun schleuß den Himmel auf, BWV 1092
Wenn wir in höchsten Nöten sein, BWV 641
Chorale: Vor deinen Thron tret ich hiermit, BWV 431
- Audience Sing
- verses 1 through 3: parts
- verse 4: unison

Vor deinen Thron tret ich hiermit, BWV 668

Prelude and Fugue in B Minor, BWV 544

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
School of Music

presents

Piano Trio

Heather Rust, *violin*
Scott Thomas Lesser, *cello*
Kurt Hansen, *piano*

7:30 P.M.
26 September 2003
Madsen Recital Hall
Harris Fine Arts Center

The Brigham Young University School of Music welcomes you to this event. We are grateful for your attendance and support. So that everyone can enjoy this performance, we ask for your attention to several issues:

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Program

Piano Trio in B-flat Major, op. 99 — Franz Schubert (1797–1828)

Allegro moderato
Andante un poco mosso
Scherzo: Allegro—Trio
Rondo: Allegro vivace

Trio: Four Combinations for Three Instruments — Henry Cowell (1897–1957)

Allegretto (Violin, Cello)
Largo (Violin, Piano)
Allegro (Cello, Piano)
Largo (Violin, Cello, Piano)

Piano Trio No. 1 in C Major — Dmitri Shostakovich (1906–1975)

Andante—Molto piu mosso—Andante—Allegro—Piu mosso—Adagio—
Andante—Moderato—Allegro—Prestissimo fantastico—Andante—
Poco piu mosso—Coda—Allegro—Allegro moderato—Allegro

One glance at Schubert s Trio—and the troubles of our human existence disappear and all the world is fresh and bright again.

—Robert Schumann

UTAH FLUTE ASSOCIATION
IN COOPERATION WITH
BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
School of Music

present

Carol Wincenc
Flute

Assisted by
Jed Moss, *piano*

Guest Recital

7:30 P.M.
27 September 2003
Madsen Recital Hall
Harris Fine Arts Center

One of today's international artists of the flute, Carol Wincenc has appeared as soloist with major orchestras around the world and has premiered works written for her by many of today's most prominent composers.

Carol Wincenc is deeply committed to expanding the flute repertoire. Telarc has released her world-premiere recording of a flute concerto by 1993 Pulitzer Prize-winner Christopher Rouse with the Houston Symphony conducted by Christoph Eschenbach, a work written for her which she premiered with the Detroit Symphony in 1994. Ms. Wincenc also gave the world premiere of Gorecki's Concerto-Cantata at Amsterdam s Concertgebouw in 1992 and the U.S. premiere with the Chicago Symphony in 1995. She has subsequently performed the work in London, France, and Poland, and will record it for Nonesuch. To date she has given over 50 performances of Lukas Foss's "Renaissance Concerto." She has also commissioned and premiered concerti by Peter Schikele, Joan Tower, Paul Schoenfield, and Tobias Picker, who composed a double concerto for her and soprano Barbara Hendricks entitled "The Rain in the Trees," which was inspired by the rainforest poems of W.S. Merwin.

Ms. Wincenc is equally interested in developing new solo and chamber repertoire for the flute. In May 1997, she joined with flutists Linda Chesis and Laura Gilbert for a recital which featured premieres of works for multiple flutes. On Valentine's Day 1998, she premiered ten "Valentines" written by Gorecki, Schikele, Torke, and others.

Ms. Wincenc resides in New York City with her 10-year-old son, Nicola.

Program

Sonata in G Minor, BWV 1020 — Johann Sebastian Bach (1685–1750)
- Allegro
- Adagio
- Allegro

Syrinx — Claude Debussy (1862–1918)

Density 21.5 — Edgard Varèse (1883–1965)

Cantabile et Presto — Georges Enesco (1881–1955)

Selections from *Book of Valentines**
- Eros (1996) — Roberto Sierra
- Valentine — Lukas Foss (b. 1922)
- Valentine Trills — Joan Tower (b. 1938)

Achat Sha alti
Ufaratsta — Paul Schoenfield (b. 1950)

Sonata — Francis Poulenc (1899–1963)
- Allegretto malincolico
- Cantilena
- Presto giocoso

*Edited by Carol Wincenc

Jed Moss is a prolific performer who has appeared on Columbia Artists Community Concert Series, Utah Arts Council Performing Arts Tour, Cathedral of the Madeleine Festival, Temple Square Concert Series, Nova Concert Series, Utah Chamber Music Society, Contemporary Music Consortium Series, and Mendelssohn Society of Chicago. A native of Idaho, Moss began his studies with Georgia Blackstock. Later at Whitworth College of Spokane, Washington, he continued his tutelage under Margaret Ott, then at the University of Utah where he was a protégé of Gladys Gladstone.

He has been a featured participant in the masterclasses of André Watts, Jorgé Bolet, Jerome Lowenthal, Johanna Harris, Daniel Pollack, Andre-Michael Schuh, and Igor Kipnis. He has toured Vienna and Munich as a soloist with Repertory Dance Theatre and has appeared in recitals from the East Coast to the West, with several engagements in Washington, D.C. His performance with Ballet West of Leonard Bernstein's "Age of Anxiety" at the Kennedy Center in 1991 and his solo performance of the premiere of "Lady of the Camellias," including both piano concertos of Chopin, have been lauded by music critics.

He records frequently for the movie soundtrack industry at L.A. East Studios and has also recorded for Summit Records (in collaboration with trumpeter Bret Jackson), Giant Records, and Warner Bros. His most recent performances include Prokofiev's Piano Concerto No. 3 with the Fort Worth Symphony, Gorecki's Harpsichord Concerto with the Utah Chamber Orchestra, and he was a pianist for the touring company of *Phantom of the Opera*. Moss is currently keyboardist with the rock group Air Supply and when he is not touring internationally, he continues to pursue his passion for classical music in ensembles, as a soloist, and as accompanist for celebrated musicians from around the world.

The Burkart-Phelan company is proud to co-sponsor the Carol Wincenc concert and masterclass. We encourage everyone to visit the Burkart exhibit of flutes, piccolos, and headjoints at the recital on Saturday, September 27. Carol Wincenc will perform on the new 998 Silver Burkart Flute. Many thanks to the Burkart-Phelan company for their support.

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
School of Music

presents

Instrumental Showcase

Symphonic Band
Donald Peterson, *conductor*
Symphony Orchestra
Eric Hansen, *conductor*
Wind Symphony
David Blackinton, *conductor*
Philharmonic Orchestra
Kory Katseanes, *conductor*

7:30 P.M.
30 September 2003
de Jong Concert Hall
Harris Fine Arts Center

The Brigham Young University School of Music welcomes you to this event. We are grateful for your attendance and support. So that everyone can enjoy this performance, we ask for your attention to several issues:

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Program

Symphonic Band
Donald Peterson, *conductor*

Scenes from "The Louvre" — Norman Dello Joio (b.1913)
- The Portals
- Children s Gallery
- The Kings of France
- The Nativity Paintings
- Finale

English Dances — Malcolm Arnold (b. 1921)
- Vivace
- Allegro risoluto

Arr. Maurice Johnstone

Symphony Orchestra
Eric Hansen, *conductor*

Overture to *Candide* — Leonard Bernstein (1918–1990)

Symphonie Mathis der Maler — Paul Hindemith (1895–1963)
- Engelknozert

Intermission

Wind Symphony
David Blackinton, *conductor*

Turnbridge Fair — Walter Piston (1894–1976)

Pas Redouble — Camille Saint-Saëns (1835–1921)
Arr. Arthure Frankenpohl

Amazing Grace — Traditional
Arr. William Hines

Scootin on Hardrock — David Holsinger

Philharmonic Orchestra
Kory Katseanes, *conductor*

Sabre Dance — Aram Khachaturian (1903–1978)

Slavonic Dance, op. 72, no. 8 — Antonin Dvorak (1841–1904)

Bump — Christopher Rouse (b. 1949)

BRIGHAM YOUNG UNIVERSITY

COLLEGE OF FINE ARTS AND COMMUNICATIONS
School of Music

presents

András Virágh

Organ

Guest Recital

7:30 P.M.
1 October 2003
Madsen Recital Hall
Harris Fine Arts Center

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Program

Prelude in C Major, BWV 545	Johann Sebastian Bach (1685–1750)
Nun komm, der Heiden Heiland, BWV 659	Johann Sebastian Bach
Fugue in C Major, BWV 545	Johann Sebastian Bach
Adagio in G Minor	Tomaso Giovanni Albinoni (1671–1751)
Consolation	Franz Liszt (1811–1886)
From Csendes mise Gloria Sanctus Ite missa est	Zoltán Kodály (1882–1967)
Cantabile (1878)	César Franck (1822–1890)
Final in B-flat Major, op. 21	César Franck

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
School of Music

presents

Choral Showcase

Women's Chorus
Vicki McMurray, *conductor*
Concert Choir
Rosalind Hall, *conductor*
BYU Singers
Ronald Staheli, *conductor*
Men's Chorus
Rosalind Hall, *conductor*

7:30 P.M.
1–2 October 2003
de Jong Concert Hall
Harris Fine Arts Center

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Program

Women's Chorus
Vicki McMurray, *conductor*

Cantate Domino	Ruth Watson Henderson (b. 1932)
If You Love Me	Eleanor Daley (b. 1955)
Hold On	Lucy Simon

Concert Choir
Rosalind Hall, *conductor*

Sanctus	Johann Sebastian Bach (1685–1750)
The Water Is Wide	Arr. Richard Smith
Ezekiel Saw the Wheel	Moses Hogan (1957–2003)

BYU Singers
Ronald Staheli, *conductor*

There Is Sweet Music	Edward Elgar (1857–1934)
Gloria	Greg Knauf (b. 1972)
Paean, from *Requiem*	Merrill Bradshaw (1929–2000)

Men's Chorus
Rosalind Hall, *conductor*

Fight the Good Fight	John Gardner (b. 1917)
O Gracious Power	Alice Parker (b. 1925)
Joshua Fit the Battle of Jericho	Arr. David Wright

Combined Choirs

Not One Sparrow Is Forgotten	William Hawley (b. 1950)

Group Sing

Redeemer of Israel	Arr. Mack Wilberg

Upcoming Performances

Men's Chorus
Women's Chorus
November 6 and 8, 7:30 p.m.
de Jong Concert Hall

BYU Singers
Concert Choir
November 14–15, 7:30 p.m.
de Jong Concert Hall

Celebration of Christmas
Combined Choirs and Philharmonic Orchestra
December 5–6, 7:30 p.m.
de Jong Concert Hall

University Chorale
December 10, 7:30 p.m.
de Jong Concert Hall

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
School of Music

presents

Group for New Music
Sonic Residue
Explorations in Sound

7:30 P.M.
11 October 2003
Madsen Recital Hall
Harris Fine Arts Center

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Program

New Work — Christian Asplund
Viola and effects by the composer with CD

Concret PH — Iannis Xenakis
Two-channel electroacoustic music

I D Emmy — Dave Madden
Live electronics by the composer

From Atlas Eclipticales — John Cage
Live and recorded flutes by Carlton Vickers

Intermission

MaxOpusOne — Steve Ricks
Live electronics by the composer
Assisted by Dave Madden

I love you, Public Radio — Dave Madden
Live electronics by the composer

Idle Chatter — Paul Lansky
Two-channel electroacoustic music

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
School of Music

presents

$H_{DU}O$

Jaren Hinckley, *clarinet*
Vince Humphries, *piano*

7:30 P.M.
16 October 2003
Madsen Recital Hall
Harris Fine Arts Center

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Program

Pocket-Size Sonata No. 2 — Alec Templeton (1910–1963)
- Moderato (and Mellow)
- Menuetto (Andate gone moto)
- Allegretto (Quasi cool)

March, Strathspey and Reel (2000)* — James Scott Balentine (b. 1947)
- McKinnon Ceilidh
- Fanny Burney
- Jaren s Reel

Vocalise, op. 34, no. 14 — Sergei Rachmaninoff (1873–1943)

Sonatina — Joseph Horovitz (b. 1926)
- Allegro calmato
- Lento, quasi andante
- Con brio

Intermission

Pocket-Size Sonata No. 1 — Alec Templeton
- Improvisation
- Modal Blues
- In Rhythm

Tango Etude No. 3 — Astor Piazzolla (1921–1992)

Suite — Claude Bolling (b. 1930)
- Baroque and Blue
- Javanaise
- Irlandaise
- Veloce

* Commissioned by the
Barlow Endowment for Music Competition
at Brigham Young University

Jaren Hinckley received a doctor of music degree from Florida State University where he studied with Frank Kowalsky. He holds a master's degree in clarinet performance from Indiana University where he studied with James Campbell and Howard Klug; and a bachelor of music degree from the University of Utah, where he studied with Christie Lundquist. Other teachers include David M. Randall, John Fullam, and Sonia DeFord. Included in his solo work are performances with the Utah Symphony, the Canyonlands New Music Ensemble, and the Utah Composers Ensemble—chamber groups dedicated to the advancement of new music. Through his involvement with these groups and others, he has performed the world premieres of many solo and chamber works. He has created a new approach to music pedagogy based on the acting techniques of Constantin Stanislavski. He recently performed the world premiere of a work by James Balentine (associate professor of music theory and composition at the University of Texas at San Antonio) at the International Clarinet Association 2003. He is married to Jane Hinckley and they have two daughters.

Vince Humphries began playing piano at the age of four after hearing his grandfather play some early dance band tunes on an old upright piano. He was awarded a four-year scholarship in piano performance at the University of Utah where his teachers included Gladys Gladstone and Lennox Larson. Vince has performed extensively in the Salt Lake area including appearances with the Utah Symphony, Mormon Youth Symphony, and University of Utah. In recent years his interests have shifted to include jazz piano and accompaniment. He is also an accomplished cellist, along with his wife, Larissa, who operates a cello studio. He served as principle cellist of the Mormon Symphony for over ten years. Vince has a BS and an MS in electrical engineering, and has for the past fifteen years designed hardware and software for a leading computer graphics company in Salt Lake City. He and his wife have five children.

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
School of Music

presents

Jazz Legacy Dixieland Band

Steve Call, *director*
Shannon Roberts, *guest artist, trombone*

7:30 P.M.
17–18 October 2003
Madsen Recital Hall
Harris Fine Arts Center

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Jazz Legacy Dixieland Band

Founded by Brigham Young University music faculty member Steve Call in 1985, the Jazz Legacy Dixieland Band has spread the joyful sounds of Dixieland jazz throughout the United States and in Japan. In 1988 Jazz Legacy was recognized as one of three finalists in the International Jazz Educators Association/Southern Comfort Collegiate Dixieland Competition. Jazz Legacy has received a number of grants from the Utah Arts Council to present community concerts throughout Utah and played an extended engagement at Mitsui Greenland, a resort in Southern Japan.

In 1998 by invitation of Senator Orrin Hatch and the Utah Congressional Delegation Jazz Legacy represented Utah on the Millennium Stage at the Kennedy Center for the Performing Arts in Washington, D. C. The Jazz Legacy Dixieland Band was selected as a featured performing group for four International Jazz Education Conferences.

Program

Eccentric Rag	Traditional
Tin Roof Blues	New Orleans Rhythm Kings
Twelfth Street Rag	Euday Bowman
The Snake Rag	Joe "King" Oliver
Basin Street Blues	Clarence Williams and Spencer
Bourbon Street Parade	Paul Barbarin

Intermission

Panama	Traditional
Riverboat Shuffle	Hoagy Carmichael
Up a Lazy River	Hoagy Carmichael
I Wish I Could Shimmy Like My Sister Kate	Arman Piron
Lassus Trombone	Henry Fillmore
Kid Ory's Trombone	Edward "Kid" Ory
76 Trombones from *The Music Man*	Meredith Willson

George Bailey, *clarinet, vocals*

Jonathan Skarda, *clarinet*

Tyler Jensen, *saxophone, clarinet, vocals*

Daniel Henderson, *trumpet, vocals*

Alisha Ard, *trombone, vocals*

Kristen Bromley, *banjo, guitar, vocals*

Jennie Bangerter, *piano, vocals*

Joe Jensen, *tuba*

Tim Fellow, *drums*

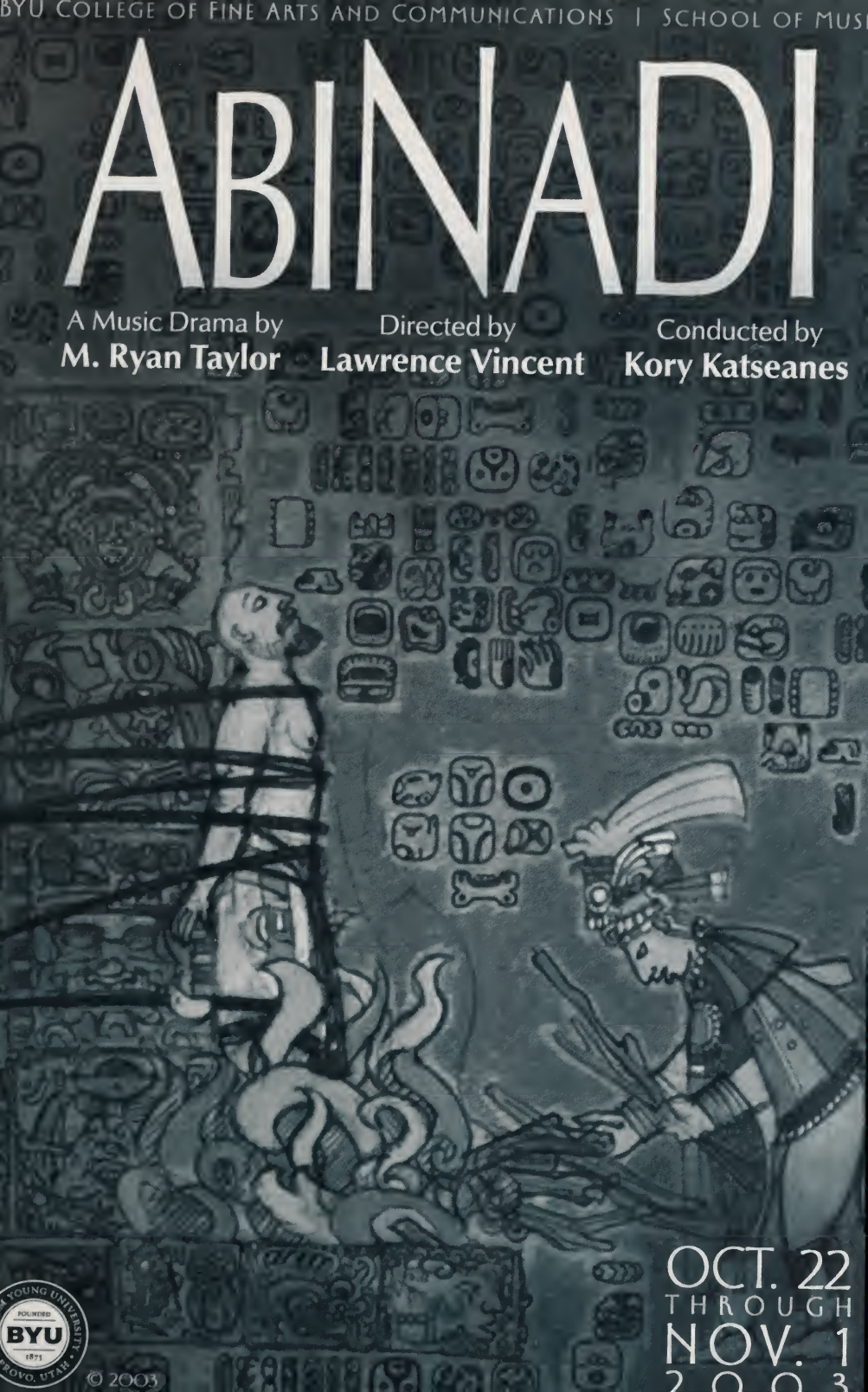
BYU COLLEGE OF FINE ARTS AND COMMUNICATIONS | SCHOOL OF MUSI

ABINADI

A Music Drama by
M. Ryan Taylor

Directed by
Lawrence Vincent

Conducted by
Kory Katseanes



OCT. 22
THROUGH
NOV. 1
2003

© 2003

AbiNadi

Act I

Prologue . . . . . The Valley of Helam
Scene I . . . . . The City of Shilom
Scene II . . . . . King Noah's Court Room
Finale . . . . . Near the Waters of Mormon
The Place of Execution
The City of Shilom

Ten-Minute Intermission

Act II

Scene I . . . . . .The City of Shilom
Scene II . . . . . King Noah's Court Room
Scene III . . . . . Near the Waters of Mormon
Scene IV . . . . . Near the Waters of Mormon
Scene V . . . . . .The Base of the Tower
Scene VI . . . . . .The Wilderness
Epilogue . . . . . The Valley of Helam

Principle Roles (in order of appearance)

	Oct. 22, 24, 29, 31	Oct. 23, 25, Nov. 1
Helam (Soldier)	Eric Y. Hart	Jonathan S. Yarrington
Alma (Priest of Noah)	Jason Vest	Andy Fernuik
Cinoa (Wife of Helam)	Kelly Newbold	Amy Keith Weibell
Iskal (Wife of Gideon)	Sarah Vance	Francesca Forsyth
Gideon (Captain of the Guard)	St. John Holloway	Scott Seaman
Abinadi (Prophet)	Elisha Weissgarber	Raymey Walther
King Noah	Meredith Ryan Taylor	Robert Brandt
Rosewa (Concubine)	Jennie Litster	Marilyn Reid

Secondary Roles (in order of appearance)

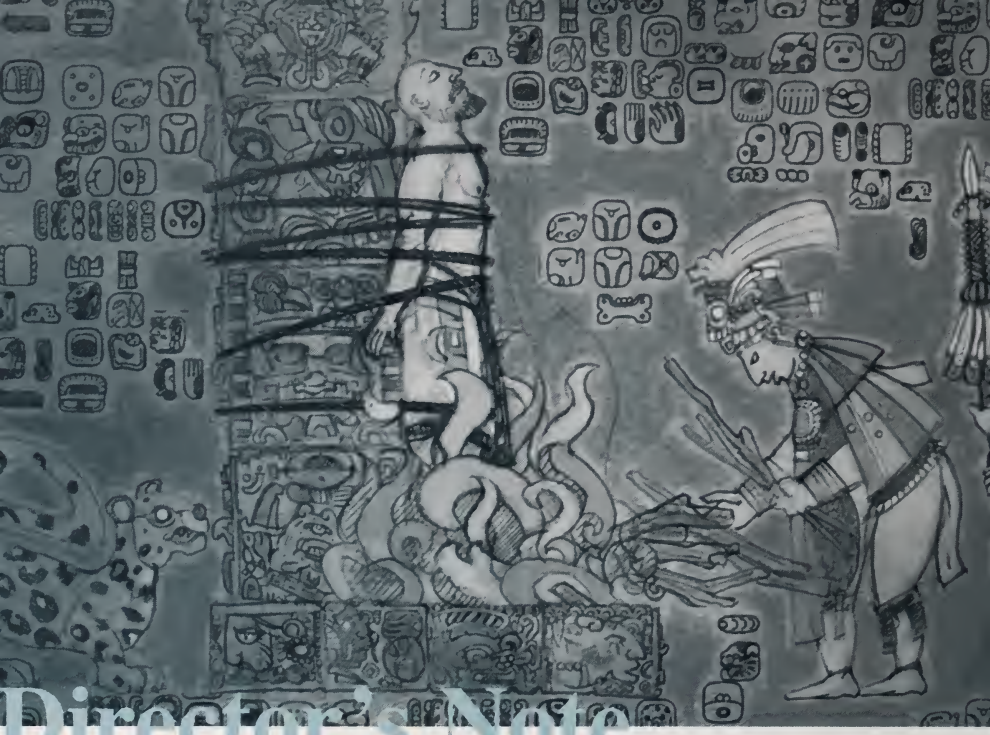
	Oct. 22, 24, 29, 31	Oct. 23, 25, Nov. 1
Agath (Supporter of the King)	Mele Santos	Leslie Walker
Amulon (Priest of King Noah)	Juan H. Pereira	Carl Pantle
Ithamar (Priest of King Noah)	B. J. Cox	Erik Dean Agle
Nadab (Priest of King Noah)	Hyrum J. Weibell	Hyrum J. Weibell
Adonijah (Priest of King Noah)	Nicholas A. Stetich	Bryan Ellertson

Chorus Roles (in order of appearance)

Soldier No. 1	Daniel Griffiths
Woman No. 1	Heather Johnson
Woman No. 2	Carrie Frost
Court Musician	Eric Portlock
Court Dancers	Jessica Shippen, Polly Creer Sutton
Concubine No. 1	Christiane Hauser
Concubine No. 2	Taryn Heller
Manservant	David Litster
Soldier No. 2	Christopher M. Lowry
Soldier No. 3	Michael A. Enszer
Man No. 1	Joseph Sowa

Chorus

Benjamin Alexander, Kevin Bailey, Rachel R. Cox, Galadriel De Marco, Michael A. Enszer, Carrie Frost, Spencer Garlick, Daniel Griffiths, Christiane Hauser, Taryn Heller, Sarah Houghton, Kathryn Jensen, Heather Johnson, Elisabeth M. King, David Litster, Christopher M. Lowry, Oren Mauldin, Holly Kara Mesarch, Matthew Nielsen, Nathan Orien, Joseph Sowa, Elaina Wettlaufer, Mark Williams, Rachel Willis



Director's Note

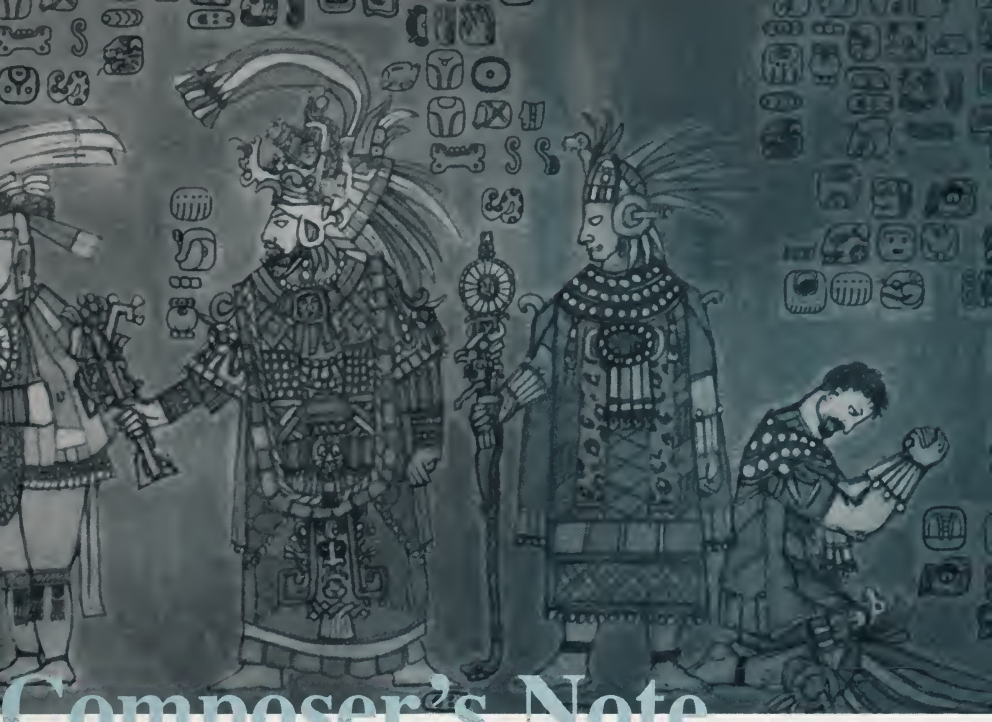
I met Meredith Ryan Taylor seven years ago during my first semester teaching at BYU as his voice teacher. When he brought one of his compositions to a lesson it became evident that in addition to being a fine singer, he was also a gifted composer.

After Meredith finished his undergraduate studies in vocal performance he continued in the master's program as a composition student. More than a year ago, he brought sketches from his opera *Abinadi* to me for perusal. While reading the score, my thoughts turned to President Spencer W. Kimball's article, "Gospel Vision of the Arts," where he expressed his desire for "inspired hearts and talented fingers yet to reveal" compositions that would feature prophets relating to the restoration that would "cover every part of the globe" (*Ensign*, July 1977).

In literal fulfillment of that vision, we thank BYU Broadcast Services (KBYU-TV and BYU-TV) for their interest in broadcasting *Abinadi*. Such an endeavor will provide the opportunity for countless viewers to enjoy the power and excitement of this work.

In support of BYU's mission to encourage and mentor students, it is my pleasure to join with the School of Music and Division of Design and Production to present M. Ryan Taylor's *Abinadi*.

—Lawrence Vincent



Composer's Note

How does one decide to write an opera? To be honest, I do not exactly know myself. It seems as though I have always been working on *Abinadi*, or at least preparing to work on it. The idea arose out of my desire to combine my various talents into something integrated and to make a lasting contribution to culture and the Church. This project combines my love of music, theatre and poetry with my desire to build up the Kingdom of God on earth.

I have always loved the story of Abinadi, a great drama of The Book of Mormon with heroes, villains, and a message of hope and redemption. I hope you will find that my literary license to fill in the story—most notably in case of women—enhances the message.

We cannot easily judge our fellow beings. Only God can look into our hearts, and what may be invisible to others, God can take and turn into something beautiful, if we will let him. I hope this work will inspire you.

—M. Ryan Taylor

For more information regarding *Abinadi* visit:
http://abinadi.net or email M. Ryan Taylor at meredith@abinadi.net.

Production Team

Director ..... Lawrence Vincent
Conductor ..... Kory Katseanes
Production Stage Manager ..... Lisa Elzey
Assistant Stage Managers ..... Samuel M. Anderson, Sylvia Loehndorf, Lindsey Sellers
Scenic Designer ..... Doug Ellis
Costume Designer ..... Deanne DeWitt
Costume Assistants ..... Andrea Cottam, Morelia Diaz
Make-up and Hair Designers ..... Dezra Carlson, Carma Chemezova, Kristy Cropper
Lighting Designer ..... J. Brent Pritchett
Sound Designer ..... Kreg Peeler
Sound Engineer ..... Nathan Heffon
Properties Master ..... Rebecca Hendrick
Properties Assistant ..... Diane Rane
Set Dresser ..... Susan Jaussi
Choreographer ..... Jennie Creer-King
Technical Crew ..... Rebecca Crane, Rachel King, Jenny Nielson, Aaron Paget
Light Board Operator ..... Nathan Twyman
Follow Spot Operators ..... Frank Fults, Josh Gubler, Heidi Schiers, Christina Smith
Master Electrician ..... Erin Dinnell
Dressers ..... Ian Kelly, Kimberley Nelson, Brian Rust, Hollie Tippetts, TMA 260 Students
Chorus Master ..... Joseph Hoffman
Rehearsal Accompanists ..... Galadriel De Marco, Brandon Stewart
Vocal Coach ..... Barbara Allen
KBYU Camera Director ..... Steve Lowe
Supertitles ..... Johyné Taylor Hill
Score Reader ..... William Van Schalkwyk

In loving memory of
Todd Claypool

Producing Staff

School of Music Producer . . . . . Jon Holloman
Division of Design & Production Director . . . . . Rory Scanlon
Production Manager . . . . . Russell D. Richins
Stage Management Advisor . . . . . Tracey Woolley
Resident Stage Manager . . . . . Jared Johnson
Costume Shop Manager . . . . . Deanne DeWitt
Costume Assistant Manager . . . . . Tara DeGrey
Cutter/Draper . . . . . Tara DeGrey, Candida Nichols
First Hand . . . . . Jennifer Jenkins
Stitchers . . . . . Carma Chemezova, Emily Fickenwirth, Bethani Jensen, Rachel Margetts, Ann Poulson, Hollie Tippetts
Costume Crafts . . . . . Jennifer Jenkins
Armorer . . . . . Deanne DeWitt
Hair and Make-up Supervisor . . . . . Katie Howorth
B-room Coordinator . . . . . John Titensor
Hair and Make-up Running Crew . . . . . TMA 367 Students
Wardrobe Supervisor . . . . . .Candida Nichols
Wardrobe Maintenance . . . . . Carma Chemazova
Technical Director . . . . . Doug Ellis
Associate Technical Director . . . . . .Ward Wright
Expeditor . . . . . Craig Smith
Draftsman . . . . . Jeremy Amar
Master Carpenter . . . . . Ward Wright
Special Projects Coordinator . . . . . Frank Weight
Scenic Studio Crew . . . . . Ben Bartlett, Zach Hassell, St. John Holloway, Danny Jacobsen, Marc Macialek, Rebeccah Roberts, Craig Smith, Keith Smith, Drew Soderborg, Gentry Thompson
Scenic Artists . . . . . Nicole Divle, Heidi Hathaway, Heidi Hicken
Properties Advisor . . . . . Doug Ellis
Props Specialty Carpenter . . . . . Jason Yancey
Lighting Advisor . . . . . Michael G. Handley
Master Electrician . . . . . Erin Dinnell
Electrics Crew . . . . . Frank Fults, Jason Fults, Josh Goobler, Monika Gray, Patrick Kents, Heidi Schiers, Christina Smith, Jakob Tice, Nathan Twyman, Jenna Wagner
Production Assistants . . . . . Emily Provance, Katie Renville
Ticket Office Manager . . . . . Paul Deurden
Publicity Photographer . . . . . Mark Philbrick
Program Design . . . . . Curt R. Jensen
Poster Design . . . . . Doug Thomas
Business Manager . . . . . Kyle Nielson
Accountants . . . . . Kim Gardner, Matt Leech, Brian Stucki

BYU Philharmonic Orchestra

Violin I
Kristen LaRiviere
Jenny Tilton
Melissa Price
Heather Rust
Suzi Luscher
Liz Samuelson
Tamra Rhodes
Tawnalyn Noyes
Fidel Perez
Robert Landes
Erin Swenson
Dallin Hansen
Ashley Kunz
Sarah Johansen
Sarah Black
Yeagi Kim
Josephine Hovenden
Cami Jackson

Violin II
Ben Chan
Katrina Feller
Carrie Rosevear
Sara Adams
Mindy Davis
Megan Zabriskie
Melissa Warr
Melissa Christensen
Carolyn Clement
Megan Graves
Clary Malstrom
Maren Wunderli
Cassie Proffitt
Maury Giauque
Joanna Jacob
Megan Lindsay
Chelsea Peterson
Rachel Risenmay

Viola
Leslie Richards
Jessica Mower
Andrew Snow
Carrie Maxwell
Alissa de Young
Brian Clement
Annelise Hatch
Eric Lew
Angela Miller
Brandon Matthews
Hepaki Franco

Cello
Scott Lesser
Angie Richards
Katie Anderson
Andrew Clement
Adam Crandall
Harmony Higgs
Randy Slade
Rachel Harlos
Sharon Meilstrup
Sam Inouye
Seth Castleton
David Rainey
Elizabeth Loe
Stephen Fairbanks

Bass
Dennis Contreras
Regan Brough
Trevor Reed
Stacy Francom
McKenzi Williams
Liz Rhodes
McKay Olsen
Matt Stokes

Flute
Ann Galloway
Margaret Bennett
Emily Outhier
Kristen Fry

Oboe
Dani Streeter
Carrie Sandberg
Kira Palmer
Heidi Reed

Clarinet
Andrea Davis
Rachel Jones
Erin Layton
Melody Thatcher

Bass Clarinet
Bryn Huntington

Bassoon
Jennifer Barborka
Michele Bowen
Elaine Guthrie
Jessie Judd

Horn
Mariah Stringer
Rob Davis
Madelyn Marble
Nick Dudoich
Melissa Pratt
Lex Hokansen
Jenny Jo Cox
Michael Simmons
Zack van Houten

Trumpet
Nathan Galloway
Jason Bergman
Erin Bailey
Sam Pettit

Trombone
Alisha Ard
Bryan Ellertson
Dan Barrett
Steve Hunter

Tuba
Joe Jensen
Nathan Webster

Piano
Brandon Stewart

Percussion
Darren Bastian
Kevin Meyer
Kandis Bender
Tim Fellow
Lissy Murphy

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
School of Music

presents

OcTUBAfest

7:30 P.M.
22–25 October 2003
Madsen Recital Hall
Harris Fine Arts Center

Wednesday, 22 October 2003

BYU Student Tuba Euphonium Recital

Introduction and Dance — Joseph Edouard Barat (1882–1963)

Kevin Fallon, *tuba*

Concert Duo — V. Blazevitch

Christian vom Lehn, *tuba*
Steve Call, *tuba*

Two Bourees — Johann Sebastian Bach (1685–1750)

Joseph Jensen, *tuba*

Ronda s Piece — Roger Vaughan

Abby Lindenlaub, *tuba*
Steve Call, *tuba*

Air and Bouree — Johann Sebastian Bach, Arr. Bell

Marcus Voght, *tuba*

Sonata No. 7 — George Frideric Handel (1685–1759), Arr. Voxman
- Adagio
- Allegro

Savannah Wheeler, *tuba*

Bivalve Suite for Euphonium and Tuba — Walter S. Hartley (b. 1927)
- I
- II
- III

Joseph Jensen, *tuba*
Steve Call, *euphonium*

Suite for Unaccompanied Tuba — Walter S. Hartley
- Intrada
- Valse
- Air
- Galop

Jonathan Pace, *tuba*

Sarabanda and Gavotta — Argangello Corelli (1653–1713), Arr. Voxman

Amy Biggs, *tuba*

Concerto in F Minor — Ralph Vaughan Williams (1872–1958)
- Allegro

Chris Renberg, *tuba*

Rhapsody for Euphonium and Piano — James Curnow (b. 1943)

Chelsea Risenmay, *euphonium*

Thursday, 23 October 2003

Faculty Artist Recital

Steve Call, *tuba, euphonium, baritone horn*

Concertino for Tuba — James Curnow

Suite for Unaccompanied Tuba — Walter S. Hartley (b. 1927)
- Intrada: Alla Marcia
- Valse: Allegro non troppo
- Air: Andante
- Galop: Presto

Andante and Rondo — Gieseppe Antonio Capuzzi (1755–1818)

Daniel Bachelder, *euphonium*

Variations for Tuba and Piano ("The Cobbler's Bench") — Arthur Frackenpohl (b. 1923)

Quartet No. 1 — Wilhelm Ramsoe
- Allegretto scherzando
- Vivace con molto fuoco

Brassworks

INTERMISSION

Canzona per sonare No. 2 — Giovanni Gabrieli (ca. 1555–1612)

Brassworks

Sonata in B-flat Major, K. 292 — Wolfgang Amadeus Mozart (1756–1791)
- Allegro

Steve Call, *euphonium*
Monica Call, *cello*

Bivalve Suite — Walter S. Hartley
- I
- II
- III

Assited by Joseph Jensen, *tuba*

Variations on *The Carnival of Venice* — Jean-Baptiste Arban (1823–1889)

Friday, 24 October 2003

Utah Premiere Brass

Alan Boyer, *conductor* and *artistic director*
Daniel Bachelder, *euphonium*
Joseph Jensen, *tuba*
Steve Call, *baritone horn*

Intrata: *Ein Feste Burg* — Ray Farr

First Suite in E-flat — Gustav Holst (1874–1934)
- Chaconne
- Intermezzo
- March

David of the White Rock — G. H. Willococks

Blue Bells of Scotland — Arthur Pryor (1870–1942), Arr. Broadbent

Daniel Bachelder, *euphonium*

Jamie's Patrol — William Rimmer, Sidney Dacre

Them Basses — G. H. Huffine

Tuba Concerto — Martin Ellerby (b. 1957)
- Allegro con brio

Joseph Jensen, *tuba*

INTERMISSION

Mr. Lear s Carnival — W. Hogarth Lear

Star Dust — Hoagy Carmichael, Arr. Geldard

Steve Call, *baritone horn*

Folk Festival — Shostakovitch, Arr. Snell

Saturday, 25 October 2003

Grand Octubafest Concert

Canzonza — Giovanni Gabrieli (ca. 1555–1612)

Student Brass Ensemble

Radesky March — Johann Strauss (1804–1849)

Baby Elephant Walk — Henry Mancini (1924–1994)

Yesterday — John Lennon (1940–1980), Paul McCartney (b. 1942)

Adult Beverage Barrel Polka — Traditional

BYU Tuba-Euphonium Ensemble

Bivalve Suite (1971) — Walter S. Hartley (b. 1927)

I

II

III

Little Ole Smoothie — Rich Matteson

Ooodlees — Mark Taylor

The Pink Panther — Henry Mancini, Arr. Krush

Lucky Southern — Keith Jarrett (b. 1945), Arr. Matteson

BYU Tuba Jazz

INTERMISSION

Ragtime and Jazz Selections

Steve Call, *tuba*
Lee Fugal, *piano*

The Three Little Pigs — Todd Fiegel

Todd Fiegel, *conductor*
Rosalind Hall, *narrator*

Celluloid Tubas — Todd Fiegel

Todd Fiegel, *conductor*

Daniel Bachelder, professor of music at Brigham Young University since 1976, teaches trombone performance, brass pedagogy, and brass workshop. He directs the BYU Brass Choir, Trombone Choir, and student brass quintets. Dr. Bachelder's *Guide to Teaching Brass* has been adopted by over 300 universities since its first printing in 1979. The sixth edition is published by McGraw-Hill. Shawnee and TUBA Press publish many of his compositions and arrangements. His expertise in trombone and euphonium is well known and he is in demand as a clinician, adjudicator, and soloist.

Alan Boyer, conductor and artistic director of Utah Premiere Brass, moved to Utah from his native England in April 1998. He began playing the cornet at the age of eleven and took up conducting at the age of fifteen. Alan considers himself furtunate to have been taught by many of the world's leading brass band musicians, having played with and conducted many of the United Kingdom's leading brass bands. His high level of experience permeates the Utah Premiere Brass to make it a dominant music ensemble. Alan has a wealth of business experience and is entrepreneurial in his approach to Utah Premiere Brass and his other business activities. In 2003 he presented a successful program on public radio entitled "Horns Aplenty, Bands of Brass: The Legacy of the British Brass Band." He fully believes in entertaining an audience and that through entertainment, people will become better educated about music. Alan is married to Anne, the band's principal cornet player, and they have a son, James, who plays trombone and percussion.

Steve Call has been a member of the music faculty at Brigham Young University since 1979 and currently teaches tuba, euphonium, and jazz studies. He also directs the award-winning BYU Jazz Legacy Dixieland Band. As a soloist Dr. Call has presented guest recitals and concerto performances throughout the North America and Scandinavia. His recorded performance of "Tubby the Tuba" for solo tuba, narrator, and orchestra is on a CD that is part of Macmillan-McGraw Hill's *Share the Music* series. He is principal tuba with Utah Premiere Brass and the Wintergreen Summer Festival Orchestra in Virginia. He is a multi-instrumentalist who performs regularly on tuba, euphonium, trombone, flugel horn, cornet, and piano. He also plays jazz on unusual instruments such as helicon, English baritone horn, tenor horn, post horn, contrabass trombone, and melodica. Dr. Call is a founding member and organizer of TUBA (Tubists' Universal Brotherhood Association, now the International Tuba and Euphonium Association). A crusader for the tuba in jazz, Dr. Call has published numerous articles and reviews on jazz tuba and is author of two chapters on the tuba in jazz and commercial music that appear in *The Tuba Source Book,* published by Indiana University Press. He served as chairman of the Jazz Improvisation Competitions and as an adjudicator for International Tuba-Euphonium Symposia. He is an artist/clinician for Yamaha brass instruments.

Todd Fiegel is a conductor, clinician, and consultant residing in the Salt Lake City area. He was schooled at the University of Wisconsin and the University of Colorado and has been director of bands at the University of Wisconsin-Eau Claire, Idaho State University, and Muskingum College, and was professor of trumpet and conducting at the University of Montana. Dr. Fiegel is an active clinician and guest conductor in both the US and Canada. He has conducted his silent film score *Celluloid Tubas* in well over a hundred performances coast to coast, including three performances at past International Tuba-Euphonium Conferences (ITEC). *Celluloid Tubas,* along with adaptations of Roadrunner and Disney cartoons were performed at the 2002 US Army Band Tuba-Euphonium Conference in Washington, D.C., and at the 2002 ITEC in North Carolina, where he also served as conductor of the World All-Star Tuba-Euphonium Ensemble. In November he will guest conduct the highly respected Denver Brass in an entire concert of film music. Dr. Fiegel is also a serious devotee of film music research, lecturing frequently on the subject and preparing articles for publication. His thorough examination of Bernard Herrmann's landmark score for *The Day the Earth Stood Still* will be the centerpiece of the premiere issue of *The Journal of Film Music,* to be published this spring.

Robin Hancock is a member of the piano faculty at Brigham Young University and director of piano accompanying programs. He holds degrees from Central Washington University, Brigham Young University, and Boston University and was previously on the faculties of University of Massachuchetts at Dartmouth and Brookline Music School. Formerly he was organist for the Christian Science Church. He grew up in the Seattle area where he was part of his family's show with a USO troupe performing at Fort Lewis, Washington during the Vietnam years. He has concertized as a chamber musician around the world and is a member of three piano ensembles: the American Piano Quartet, the Utah Piano Quartet, and the Hancock Brothers Duo.

Joseph Jensen began playing tuba in eighth grade as a student at McMinnville Middle School in Oregon. He was active in high school band programs in Oregon including the Western International Band Clinic Honor Band, and the All Northwest Honor Band. In 1993, just before his senior year of high school, he moved to American Fork and was selected as the section leader for the Utah All State Band. At this same time he began studying tuba with Dr. Steve Call who has served as his teacher and mentor ever since. He began his collegiate career at Brigham Young University in 1995 and graduated with a bachelor's degree in music last summer. While at BYU he has focused on solo tuba performance including featured performances with the Group for New Music of Dr. David Sargent's tuba concerto "Images" and "UBA, Give Me Right Words" by Dr. Christian Asplund. He was also a finalist in the BYU concerto competition on John Williams's "Concerto for Tuba." He is currently pursuing a master's degree in tuba performance at BYU. He has been a member of the Utah Premiere Brass E-flat bass section since the summer of 2000.

Utah Premiere Brass was formed in the year 2000 in an effort to revive a musical genre that was once the pride of every Utah community. At the turn of the century over 100 brass bands performed throughout the state. There are only two today. Utah Premiere Brass has attracted thirty-two professional players from Bountiful to Ephraim. This British-style brass band has a unique sound capable of whispered soft passages and powerful fortissimos. Performances featuring Utah Premiere Brass showcase a breadth of musical styles, including original symphonies, light classical, jazz, Broadway music, solo concertos, and others. Utah Premiere Brass's emerging blend of musicianship and humor has produced overwhelming audience support.

Brassworks is the Brigham Young University Faculty Brass Quintet. Founded in 1979, the ensemble has concertized extensively around the Intermountain West under the sponsorship of the Utah Arts Council. As an accompanying ensemble of the Mormon Tabernacle Choir, Brassworks has performed throughout the US, Canada, Japan, Australia, and the South Pacific. The quintet has been playing concerts in Utah schools under the auspices of Young Audiences Inc. and Arts Inc. since 1981. Through a grant from the Utah Centennial Commission, Brassworks's Centennial Band performed for Utah Centennial celebrations throughout the state in 1995 and 1996. They also produced a CD of authentic 19th century Utah brass band music in conjunction with the Utah Centennial. This is their third appearance at an OcTUBAfest event.

BYU Tuba-Euphonium Ensemble was founded in 1986 by BYU music faculty member, Dr. Steve Call and performs regularly on the BYU campus. The group is featured at annual OcTUABfest and TubaChristmas events. In 1996 it was invited to be a featured performing ensemble at the Utah Music Educator's Conference in St. George and in 1997 the ensemble was featured in concert with the US Navy Band. The ensemble plays a wide variety of literature from Renaissance dances to jazz tunes.

Utah Premiere Brass

Soprano Cornet
Robert Peterson

Repiano Cornet
Roger Toone

Flugelhorn
Anthony Keele

Euphonium
Allen Lawless
Nick Komen

Solo Cornet
Anne Boyer
Geoff Stevens
Todd Fiegel
John Miller
Dusty Miller

Trombone
Steven Hunter
Nathan Seamons
Steven Smith

Percussion
Robert Bird
Margaret Lawless

Second Cornet
Lynda Steed
Lorrina Burrows

Tenor Horn
Sonja Reynolds
Nick Dell
Suzanne Dell

E-flat Bass Tuba
Steve Call
Joseph Jensen

Third Cornet
Cornelia Madsen
Laura Keele

Baritone Horn
Matt Reynolds
Kathleen Smith

B-flat Contrabass Tuba
Jonathan Pace
Christian vom Lehn

BYU Tuba Jazz

Piano
Ben Chapman

Guitar
Christen Bromley

Bass
John Dough

Percussion
Tim Fellow

Student Brass Ensemble
Alisha Ard, *conductor*

Trumpet
Joshua Paul
Joe Nibley

Trombone
Nathan Seamons
John David McElderry

Brassworks

Cornet
David Blackinton
David Brown

Euphonium
Daniel Bachelder
Steve Call

BYU Tuba-Euphonium Ensemble
Steve Call, *conductor*

Tuba
Joseph Jensen
Chris Renberg
Jonathan Pace
Christian vom Lehn
Marlin Devey
Jason Molen
Nathan Webster
Marcus Voght
Savannah Wheeler
Amy Biggs
Abby Lindenlaub

Euphonium
Chelsea Risenmay
William Gosney
Ben Bolin
Janelle Peterson
Kanani Cox

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
School of Music

presents

Daniel Bachelder

Trombone and *Euphonium*

Faculty Artist Recital

Assisted by
Steve Call, *tuba*
Robin Hancock, *piano*

7:30 P.M.
28 October 2003
Madsen Recital Hall
Harris Fine Arts Center

The Brigham Young University School of Music welcomes you to this event. We are grateful for your attendance and support. So that everyone can enjoy this performance, we ask for your attention to several issues:

- Please take a moment to turn off your cellular phone, pager, or any audio alerts. Since this concert is being recorded we ask you to be as quiet as possible during the performance.
- Please notice the organization of the program so that your applause will be offered at appropriate intervals. Entire works or groupings of pieces will usually be performed without interruption.
- If you must leave during the performance, please wait for applause to do so.
- Please help us maintain a more formal atmosphere appropriate in performances sponsored by the School of Music. Shouting to performers, whistling, or talking during the performance is inappropriate here.
- Thank you for not bringing babies or children too young to enjoy this concert.

Program

Andante and Rondo — Antonio Capuzzi (1755–1818)

Morceau Symphonique — Alexandre Guilmant (1837–1911)

Serenade from *The Student Prince* — Sigmund Romberg (1887–1951), Arr. Patrick Sheridan

Steve Call, *tuba*

Blue Bells of Scotland — Arthur Pryor (1870–1942)

Intermission

Cavatine — Camille Saint-Saëns (1835–1921)

Suite for Unaccompanied Tuba — Walters Hartley (b. 1927)
- Intrada
- Valse
- Aire Andante
- Galop: Presto

Steve Call, *tuba*

Elegy for Mippy II — Leonard Bernstein (1918–1990)

Dialogue in Abstract — Daniel Bachelder

Upcoming Performances

Brass Chamber Night
Tuesday, November 4
7:30 p.m.

Men s Chorus and Women s Chorus
Thursday, November 6
7:30 p.m.

Folk Ensemble
Friday, November 7
7:30 p.m.

Harp Ensemble
Saturday, November 8
7:30 p.m.

Saxophone Chamber Night
Tuesday, November 11
7:30 p.m.

Syncopation Vocal Jazz
Wednesday, November 12
7:30 p.m.

Chamber Music Society of Lincoln Center
Wednesday, November 12
7:30 p.m.

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
School of Music

presents

Holly Little
Organ
Student of Douglas E. Bush

Sophomore Recital

Required for the Degree
Bachelor of Music with a
Major in Performance

7:30 P.M.
30 October 2003
Madsen Recital Hall
Harris Fine Arts Center

The Brigham Young University School of Music welcomes you to this event. We are grateful for your attendance and support. So that everyone can enjoy this performance, we ask for your attention to several issues:

Please take a moment to turn off your cellular phone, pager, or any audio alerts. Since this concert is being recorded we ask you to be as quiet as possible during the performance.

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Thank you for not bringing babies or children too young to enjoy this concert.

Program

Praeludium in G Minor	Franz Tunder (1614–1667)
Nordic Aria	David P. Dahl (b. 1937)
Ballo della Battaglia	Bernardo Storace (ca. 1650–1700)
Magnificat I (My Soul doth magnify the Lord), op. 18, no. 1	Marcel Dupré (1886–1971)
Toccata in C	Jan Pieterszoon Sweelink (1562–1612)
From *Lustgarten Neuer teutscher Gesäng*	Hans Leo Hassler (1562–1612)
Prelude and Fugue in F Minor, BWV 534	Johann Sebastian Bach (1685–1750)
Sonata in D Minor, op. 65, no. 6 Choral Andante sostenuto Allegro molto Fuga: Sostenuto e legato Finale: Andante	Felix Mendelssohn (1809–1847)
Alleluja	István Koloss (b. 1932)

Upcoming Performances

Brass Chamber Night
Tuesday, November 4
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7:30 p.m.

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Syncopation Vocal Jazz
Wednesday, November 12
7:30 p.m.

Chamber Music Society of Lincoln Center
Wednesday, November 12
7:30 p.m.

www.byu.edu/hfac

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
School of Music

presents

April Clayton
Flute

Assisted by
Scott Holden

Faculty Recital

5:30 P.M.
31 October 2003
Madsen Recital Hall
Harris Fine Arts Center

The Brigham Young University School of Music welcomes you to this event. We are grateful for your attendance and support. So that everyone can enjoy this performance, we ask for your attention to several issues:

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Thank you for not bringing babies or children too young to enjoy this concert.

Program

Sonata in G Major — Pietro Locatelli (1695–1764)
- Adagio
- Allegro
- Largo
- Allegro

L oiseau des Bois ("Das Waldvöglein") — Franz Doppler (1821–1883)

Sonate — Jean Françaix (b. 1912)
- Allegro
- Scherzo
- Andante
- Allegro assai

Intermission

Chant de Linos — Andre Jolivet (1905–1974)

Encuentro — Manuel Sosa

everyone@universe.existence (2003) — Robert Dick

Upcoming Performances

Brass Chamber Night
Tuesday, November 4
7:30 p.m.

Men s Chorus and Women s Chorus
Thursday, November 6
7:30 p.m.

Folk Ensemble
Friday, November 7
7:30 p.m.

Harp Ensemble
Saturday, November 8
7:30 p.m.

Saxophone Chamber Night
Tuesday, November 11
7:30 p.m.

Syncopation Vocal Jazz
Wednesday, November 12
7:30 p.m.

Chamber Music Society of Lincoln Center
Wednesday, November 12
7:30 p.m.

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
School of Music

presents

Mariah Stringer
Horn

Student of Laurence Lowe
and Steven Kostyniak

Assisted by
Daniel Gledhill

Senior Recital

Required for the Degree
Bachelor of Music with a
Major in Performance

3:30 P.M.
1 November 2003
Madsen Recital Hall
Harris Fine Arts Center

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Program

Concerto No. 1 in D Major, Hob. VII d — Joseph Haydn (1732–1809)
- Allegro
- Adagio
- Allegro

Intrada — Otto Ketting (b. 1958)

Intermission

Concerto in B-flat Major, op. 91 — Reinhold Gliere (1875–1956)

Upcoming Performances

Brass Chamber Night
Tuesday, November 4
7:30 p.m.

Men's Chorus and Women's Chorus
Thursday, November 6
7:30 p.m.

Folk Ensemble
Friday, November 7
7:30 p.m.

Harp Ensemble
Saturday, November 8
7:30 p.m.

Saxophone Chamber Night
Tuesday, November 11
7:30 p.m.

Syncopation Vocal Jazz
Wednesday, November 12
7:30 p.m.

Chamber Music Society of Lincoln Center
Wednesday, November 12
7:30 p.m.

www.byu.edu/hfac

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
School of Music

presents

Brass Chamber Night

7:30 P.M.
4 November 2003
Madsen Recital Hall
Harris Fine Arts Center

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Program

Rondeau — Jean Joseph Mouret (1682–1738), Trans. Robert King

Were You There — Arr. Bill Holcombe

Josh Paul, *trumpet*
Joe Nibley, *trumpet*
Michael Simmons, *horn*
Nate Seamons, *trumpet*
John-David McElderry, *bass trombone*
Alisha Ard, *graduate assistant*

Rest — Ralph Vaughan Williams (1872–1958), Trans. Randall Block

Brass Quintet — Arthur Frackenpohl (b. 1923)
- March
- Blues
- Rondo

Nate Galloway, *trumpet, gradaute assistant*
David Faires, *trumpet*
Nick Duboich, *horn*
Steve Hunter, *trombone*
Joe Jensen, *tuba*

Movie Scenes — Leonard Lebow
- Detective Story
- Musical Comedy

Battle Hymn of the Republic — Arr. David Uber

Josh Paul, *trumpet*
Joe Nibley, *trumpet*
Michael Simmons, *horn*
Nate Seamons, *trombone*
John-David McElderry, *bass trombone*
Alisha Ard, *graduate assistant*

Selections from *West Side Story* — Leonard Bernstein (1918–1990), Arr. Jack Cole
- Something's Comin'
- Maria
- I Feel Pretty
- Somewhere

Nate Galloway, *trumpet, graduate assistant*
David Faires, *trumpet*
Nick Duboich, *horn*
Steve Hunter, *trombone*
Joe Jensen, *tuba*

Upcoming Performances

Men's Chorus and Women's Chorus
Thursday, November 6
7:30 p.m.

Folk Ensemble
Friday, November 7
7:30 p.m.

Harp Ensemble
Saturday, November 8
7:30 p.m.

Saxophone Chamber Night
Tuesday, November 11
7:30 p.m.

Syncopation Vocal Jazz
Wednesday, November 12
7:30 p.m.

Chamber Music Society of Lincoln Center
Wednesday, November 12
7:30 p.m.

Panoramic Steel and Percussion Ensemble
Friday, November 14
7:30 p.m.

www.byu.edu/hfac

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
School of Music

presents

Jeffrey Shumway
Piano

Faculty Artist Recital

7:30 P.M.
5 November 2003
Madsen Recital Hall
Harris Fine Arts Center

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Program

Sonata in D Major, op. 10, no. 3 — Ludwig van Beethoven (1770–1827)
- Presto
- Largo e mesto
- Menuetto: Allegro
- Rondo: Allegro

Scherzo, from *A Midsummer Night's Dream* — Felix Mendelssohn (1809–1846), Transcribed by Sergei Rachmaninoff (1873–1943)

Liebesleid (Love's Sorrow) — Fritz Kreisler (1875–1962), Transcribed by Sergei Rachmaninoff

The Flight of the Bumblebee — Nicolai Rimsky-Korsakov (1844–1908), Transcribed by Sergei Rachmaninoff

Pictures from an Exhibition — Modest Petrovich Musorgsky (1839–1881)
- Promenade
- Gnomus
- The Old Castle
- Promenade
- Tuileries (Children Quarreling After Play)
- Bydlo
- Promenade
- Ballet of the Unhatched Chickens
- Samuel Goldenberg and Schmuyle
- Promenade
- The Market Place at Limoges
- Catacombae: Sepulcrum Romanum
- Lingua Mortua
- The Hut of Baba Yaga
- The Great Gate of Kiev

Upcoming Performances

Men's Chorus and Women's Chorus
Thursday, November 6
7:30 p.m.

Folk Ensemble
Friday, November 7
7:30 p.m.

Harp Ensemble
Saturday, November 8
7:30 p.m.

Saxophone Chamber Night
Tuesday, November 11
7:30 p.m.

Syncopation Vocal Jazz
Wednesday, November 12
7:30 p.m.

Chamber Music Society of Lincoln Center
Wednesday, November 12
7:30 p.m.

Panoramic Steel and Percussion Ensemble
Friday, November 14
7:30 p.m.

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BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
School of Music

presents

Lara Saville
Oboe

Robin Hancock, *piano*
Laura Griffiths, *horn*

Faculty Artist Recital

7:30 P.M.
6 November 2003
Madsen Recital Hall
Harris Fine Arts Center

The Brigham Young University School of Music welcomes you to this event. We are grateful for your attendance and support. So that everyone can enjoy this performance, we ask for your attention to several issues:

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Program

Fantaisie Caprice — Henri Dallier (1849–1934)

Concerto for Oboe in C Major, K. 314 — Wolfgang Amadeus Mozart (1756–1791)
- Allegro aperto
- Adagio non troppo
- Rondo: Allegretto

Intermission

Temporal Variations (1936) — Benjamin Britten (1913–1976)
- Theme
- Oration
- March
- Exercises
- Commination
- Chorale
- Waltz
- Polka
- Resolution

Trio for Oboe, Horn, and Piano, op. 88 — Carl Reinecke (1824–1910)
- Allegro moderato
- Scherzo: Molto vivace
- Adagio
- Finale: Allegro ma non troppo

Laura Griffiths, *horn*

Upcoming Performances

Folk Ensemble
Friday, November 7
7:30 p.m.

Harp Ensemble
Saturday, November 8
7:30 p.m.

Saxophone Chamber Night
Tuesday, November 11
7:30 p.m.

Syncopation Vocal Jazz
Wednesday, November 12
7:30 p.m.

Chamber Music Society of Lincoln Center
Wednesday, November 12
7:30 p.m.

Panoramic Steel and Percussion Ensemble
Friday, November 14
7:30 p.m.

BYU Singers and Concert Choir
Friday, November 14
7:30 p.m.

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BRIGHAM YOUNG UNIVERSITY
College of Fine Arts and Communications
School of Music

presents

Women's Chorus

Vicki McMurray, *conductor*
Melissa Isaacson, *assistant conductor*

Men's Chorus

Rosalind Hall, *conductor*
Nathan Wright, *assistant conductor*

7:30 P.M.
6 and 8 November 2003
de Jong Concert Hall
Harris Fine Arts Center

Women's Chorus

Accompanied by Melissa Thorne, Sarah Astle, Laura Monson

Three Centuries of Psalms

Cantate Domino — Ruth Watson Henderson (b. 1932)

Seretta Hart, *trumpet*

Confitemini Domino — Giovanni Perluigi da Palestrina (1525–1594)

Praise ye the Lord for he is good: his mercy endures forever.

How Lovely Is Thy Dwelling Place — Josef Rheinberger (1839–1901)

Annamae Anderson, *harp*
Holly Little, *organ*

Mass No. 6 — György Orbán (b. 1947)

Gloria
Sanctus

Songs of Discipleship

If Ye Love Me — Eleanor Daley (b. 1955)

Choose That Good Part — Alice W. Johnson, Eda V. Ashby

Sharon Meilstrup, *cello*

Commissioned for the 2003 General Relief Socity Meeting

From the Jewish Tradition

Mayim, Mayim — E. Amiran
Arr. Valerie Shields

Saralyn Benson, *violin*
Elizabeth Laudie, *flute*
Nadine Smith, *tambourine*

You will draw water with joy from the wells of redemption
—Isaiah 12:3

V'eirastich Li L'Olam — Valerie Shields

I will betroth you to myself forever; in righteousness and in justice,
in kindness and in mercy, in faithfulness; and you shall know the Lord.
—Hosea 2:21-22

Hamisha Asar — Flory Jagoda
Arr. Nick Page

Hamisha Asar, Come to visit us, we will sing
The hostess awaits us, With fifteen platters of fruit
Blessed by his name, Lord of the Universe, Fruits of Israel
The hostess awaits us, With baklava and coffee

Hold On!

Hold On — Lucy Simon

Hold On — Arr. Jay Broeker

Laren Riedler, Bethany Lowe, Michelle Brady, *percussion*
Holly Buell, *bass*

Men's Chorus

Accompanied by Jonathan Bowman

Alleluia — Charles Callahan

Two Modern Settings of Ancient Melodies

Resonet in laudibus — Jakob Handl (1550–1591), Arr. Z. Randall Stroope

Let Zion resound in praises, with the joyful acclaim of the faithful.

Ubi caritas — Gregorian Chant

Ubi caritas — Mack Wilberg (b. 1955)

Where there is charity and love, God is there.
The love of Christ has gathered us together.
Let us rejoice in him and be glad.

The Armor of God

Fight the Good Fight — John Gardner (b. 1917)

O Gracious Power — Alice Parker (b. 1945)

Onward Christian Soldiers — Sir Arthur Sullivan (1842–1900), arr. Harry Simeone

Joshua Fit the Battle of Jericho — Arr. David Wright

Jungle Rhythm from Walt Disney's *The Jungle Book* Arr. Lyle Durland

Jungle Rhythm
Colonel Hathi's March (The Elephant)
Bare Necessities (The Bear)
Trust in Me (The Python)
We're Your Friends (The Vultures)
I Wanna Be Like You (The Monkey)
Jungle Rhythm

Greg Von Forrell, *Baloo*
Jonathan Bullough, *King Louie*
Megan Sanborn Jones, *choreographer*

Monkey Dancers:
Kurt Barton, Ryan Bott, Kevin Carlin, Spencer Williams

Jungle Dancers:
Kurt Barton, Ryan Bott, Preston Brown,
Kevin Carlin, Jesse Coffman, Kenny Eyring,
Joshua Hendryx, Michael Hull, Kyle Leybas,
Justin Morgan, Ben Snow, Spencer Williams

Jungle Drummers:
Christopher Coons, Jordan Johnson, Robert Keele, Reed Olsen,
Gerald Reynolds, Jack Shirts, Jason Wiersdorf

Jazz Legacy Dixieland Band

Steve Call, *director*

George Bailey, *clarinet*
Jonathan Skarda, *clarinet*
Tyler Jensen, *tenor saxophone, clarinet*
Dave Terran, Daniel Henderson, *trumpet*
Alisha Ard, *trombone*
Kristen Bromley, *banjo, guitar*
Jennie Bangerter, *piano*
Joe Jensen, *tuba*
Tim Fellow, *drums*

Women's Chorus

Soprano I

Katherine Allen
Sarah Astle
Amanda Bailey
Emily Beesley
Rebekah Bockholt
Whitney Cole
Elizabeth Dunn
Emily Esplin
Jana Fletcher
Ashlee Guillian
Jennifer Hansen
Ashley Hofer
Kristin Jensen
Megan Jensen
Melodie Lyon
Hillary McLean
Karen McMullin
Hillary Neubert
Heather Nitta
Eila Olsen
Cara Russon
Cora Sheffield
Alison Shepardson
Jessica Smith
Elisabeth Strein
Heidi Tice
Cadence Tuttle
Rebecca Warthen
Samantha Williams

Soprano II

Brittny Adlish
Jill Allphin
Katie Anderton
Saralyn Benson
Kristen Berrett
Emily Bingham
Nicole Bonnett
Bonnie Boyd
Andrea Brassfield
Kathryn Breitenstein
Meghan Bush
Rachel Call
Carolyn Carr
Laura Coons
Kathryn Doshier
Marcie Dudley
Shannon Eyre
Kira Farnsworth
Alaina Fielding
Rachel Galli
Kalli Hansen
Christy Holt
Emily Hoggard
Cambria Jones
Berlin Kowallis
Taran Mellor
Laura Monson
Angela Nelson
Lindsay Ott
Angela Permann
Emily Petersen
Elizabeth Polay
Emily Proctor
Kelsey Roth
Mary Sanders
Amy Seiter
Bethany Simonsen
Nadine Smith
Nancy Steele
Jennifer Stephenson
Jaime Toiaivao
Jessica Waite
JaRele Winn
Tanya Yeates

Alto I

Paige Alldredge
Jennifer Anderson
Tiffany Bohne
Connie Boyer
Brynn Burke
Elizabeth Coone
Heidi Dominguez
Brianne Emry
Jessica Fallon
Laura Ford
Tiffany Goodwin
Tanya Graziano
Simone Hardisty
Emily Harris
Emily Higginson
Kelly Hill
Rachel Hill
Sarah Hogge
Lisa John
Megan Johnston
Emily Jones
Geneen Karchener
Abigail Keepman
Emily Kinghorn
Elizabeth Laudie
Erin Lindsley
Ariana Leinbach
Tiffany Martinez
Shaliese McKinney
Sharon Meilstrup
Jenny Merrell
Jeanette Moody
Eliza Nevin
Alicia Packer
Andrea Quinn
Angela Permann
Mackenzie Purles
Joanna Reynolds
Laren Riedler
Liesl Russell
Crystal Smith
Melissa Smith
Stacey Smith
Tiffany Smith
Katherine Spilsbury
Amy Stevenson
Melissa Thorne
Katharine White

Alto II

Amanda Allred
Lynn Anderson
Sara Archer
Claire Bangerter
Jill Beck
Rachel Beckstead
Michelle Brady
Beth Bruton
Holly Buell
Lindsey Challis
Kindra Clemence
Laura Daley
Aubri Erbe
Annalise Farmer
Angela Farrell
Brianna French
Nicole Giauque
Susan Hall
Maggie Hansen
Heather Harrison
Sarah Holland
Katie Houston
Tara Hughes
Heather Johnson
Jessica Kenner
Melissa Kimball
Bridget Layton
Leslie Leatham
Bethany Lowe
Marci McIntosh
Danielle Nye
Sara Olsen
Emily Ouellet
Amber Poole
Emily Rasmussen
Lana Raymond
Karen Redmon
Delsa Slaugh
Chelsea Smith
Torrey Smith
Melanie Stevens
Emily Stout
Rachel Tate
Cara Thomas
Laura Thomas
Jana Thompson
Jennifer Tillman
Natalie Turley
Julie Volk
Julia Ware
Jenna Welch
Jennifer West
Eva Wilcox
Natalie Wolthuis
Michelle Yorgason

Men's Chorus

Tenor I

Steven Baer
Nate Barnes
Ted Berger
Ryan Bott
Jonathan Bullough
Jimmy Bates
Joseph Castleton
Aaron Chandler
T.J. Christenson
Christopher Coons
James Crookston
Daniel Dickerson
Andrew Graham
Ryan Hancock
Timothy Hansen
Will Hatch
Christopher Hathaway
Nicholas Herrick
Mark Holdaway
Bryan Jackson
Cameron Lee
Adam Marchant
Matthew Martin
Peter May
Shaun Morris
David Peterson
Loren Poulson
Baptiste Prevot
Jeff Ribeira
Christopher Robison
Jacob Rogers
David Segrera
Jack Shirts
David Smith
Mark Stoker
Dean Stonehocker
Scott Stonehocker
Gary Syphus
Brooks Tingey
Matthew Tolson
Joel Wagstaff
Richard Weed
John Wheeler
Stephen Werner
Bryce Youngquist

Tenor II

Joshua Albrechtsen
Charles Allen, Jr.
Tyler Baer
Jimmy Bates
Ryan Bessey
Patrick Bowen
Jonathan Brimhall
Edward Cain
Trevor Call
Matthew Cardwell
Cawley Spencer
Jordan Cline
Jeffrey Crandall
Peter Dahlquist
Jacob Davies
Albert Eschler
Sterling Funk
Danny Garner
Todd Groesbeck
Christian Hansen
Benjamin Hatch
Colby Hawkins
Nephi Henry
Jonathan Hoose
Michael Hull
Douglas Marchant
Justin Morgan
JongHan Park
David Parkes
Edmund Priddis
Colby Rampton
Enoch Sinclair
Mark Skinner
Riley Soter
Jason Wiersdorff
Erik Wiglama
Spencer Williams

Baritone

Evan Allan
Andres Amado
Paul Andrus
Adam Arnesen
Kurt Barton
Jeff Bates
David Beckstead
Brian Bentley
Jonathan Boster
Douglas Bowen
Kevin Brinkerhoff
Joshua Bromley
David Brown
Preston Brown
Doug Butler
Kevin Carlin
Anthony Cridle
Paul Dixon
Marc Fehlberg
James Fonnesbeck
Stephen Francis
Grant Gardner
Anson Grigg
Curtis Hebdon
Christian Heftel
Jordan Hochstrasser
Jordan Holmes
Todd Horne
Andrew Lee
Austin Lewis
Benjamin Lewis
Colin Mann
Ammon Marshall
Steven Minert
Brian Mugleston
Shaun Nelson
Joseph Olson
John Parker
Stephen Plowman
Gerald Reynolds
Joshua Rich
Scott Riding
Dale Rowse
David Russon
Nicholas Sherwood
Randy Shurtz
David Smith
Miles Victors
Adam Wentz
Keith Wells
Sean Westover
Derek Whitney

Bass

Dominic Anderson
David Armantrout
Mark Bailey
Daniel Birnel
Adam Boden
John Calder
Bryan Catanzaro
Jesse Coffman
Jacob Colvin
Kenneeth Eyring
Lance Gibson
Kurt Goesch
Stephen Griffiths
David Halgren
Daniel Harmon
Jacob Hart
Joshua Haynie
Joshua Hendryx
Jordan Hull
Christopher Jewkes
Kyle Leybas
Robert Marsh
Matthew Moss
Mark Meilstrup
Steven Mendenhall
Trent Mikesell
Reed Olsen
Aaron Pace
Stephen Pace
Joseph Pawlowski
Matthew Peterson
Chris Roper
Eric Roundy
Nathan Rytting
Steven Schmidt
Nathan Scott
Dean Shumway
Benjamin Snow
Tyler Stoehr
Jason Tiek
Greg Von Forell
Adam Wadsworth
Bryan Wall
Matthew Wallace
Adam Walton
Nathan Waters
Joshua Wood
Joshua Zitting
Daniel Zvirzdin

Upcoming Performances

Folk Ensemble
Friday, November 7
7:30 p.m.

Saxophone Chamber Night
Tuesday, November 11
7:30 p.m.

Syncopation Vocal Jazz
Wednesday, November 12
7:30 p.m.

Chamber Music Society of Lincoln Center
Wednesday, November 12
7:30 p.m.

Panoramic Steel and Percussion Ensemble
Friday, November 14
7:30 p.m.

BYU Singers and Concert Choir
Friday, November 14, and Saturday, November 15
7:30 p.m.

Synthesis
Wednesday, November 19
7:30 p.m.

Celebration of Christmas
Friday, December 5, 7:30 p.m.
Saturday, December 6, 2:00 p.m. and 7:30 p.m.

www.byu.edu/hfac

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
School of Music

presents

Folk Ensemble

Heidi Beddoes, *mandolin*
Stacey Francom, *bass*
Lacey Madson, *fiddle*
Lisa Malan, *voice*
Doug Mumford, *banjo*
Andrew Williams, *guitar*
Dennis Contreras, *bass*
Tim Fellow, *drums*
Dustin Kenyon, *piano*
Dave Peery, *guitar*
Holly Tanner, *voice*

7:30 P.M.
7 November 2003
Madsen Recital Hall
Harris Fine Arts Center

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Upcoming Folk Ensemble Performances

Christmas Around the World
with the International Folk Dance Ensemble
December 5–6, 7:30 p.m.
Marriott Center
371-BYU1

Music of the British Isles
March 19, 7:30 p.m.
Madsen Recital Hall
378-4322

Program

Bluegrass

Uncle Pen — Bill Monroe

Lonesome Fiddle Blues — Vassar Clements

Old Train — Herb Pedersen

Trio

Lacey Madson, Andrew Williams, Doug Mumford

Trio

Stacey Francom, Lisa Malan, Heidi Beddoes

Duo

Dennis Contreras, Stacey Francom

Blue Moon of Kentucky — Bill Monroe

Up and Around the Bend — Bela Fleck

Will the Circle Be Unbroken — A. P. Carter

Intermission

Blues

Performance pieces to be selected
from blues standards and contemporary favorites.

Upcoming Performances

Harp Ensemble
Saturday, November 8
7:30 p.m.

Saxophone Chamber Night
Tuesday, November 11
7:30 p.m.

Syncopation Vocal Jazz
Wednesday, November 12
7:30 p.m.

Chamber Music Society of Lincoln Center
Wednesday, November 12
7:30 p.m.

Panoramic Steel and Percussion Ensemble
Friday, November 14
7:30 p.m.

BYU Singers and Concert Choir
Friday, November 14
7:30 p.m.

Synthesis
Wednesday, November 19
7:30 p.m.

www.byu.edu/hfac

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
School of Music

presents

Harp Ensemble

ShruDeLi Ownbey, *director*
Maria W. Phippen, *assistant*

7:30 P.M.
8 November 2003
Madsen Recital Hall
Harris Fine Arts Center

Program

Canon in D Major — Johann Pachelbel (1653–1706), Arr. S. B. Taylor

Kristen Bylund, Lindsey Davis, Sherry Hoffman, Amber Kuhn, Marybeth Lathen, Maria Phippen, Kate Sonne, Stephanie Sonntag, Niki Tengan, Becki Tew, Olivia Wilkinson, Melissa Woodward

Premiere Duo Pour Deux Harpes — Jean-Baptiste Krumpholtz (1747–1790)

Allegro
Andante
Allegretto

Malerie Bates, Sarah Chamberlain, Maggie Hansen, Ashley Hofer, Kimberly Isom, Carolyn Lund, JoAnna Pace, Micci Sumsion, Maryann Wahlstrom, Gwen Weixler

The Harmonious Blacksmith — George Friedrich Handel (1685–1759)

Carolyn Berg

Au Matin — Marcel Tournier (1879–1951)

Megan Jones

Malaqueña from the Spanish Suite *Andalucia* — Ernesto Lecuona (1896–1951)

Cathryn Knoles

Finlandia — Jean Sibelius (1865–1957), Arr. S. Pack

Emilie Burrow, Kara Collman, Lindsey Davis, Sherry Hoffman, Marybeth Lathen, Nannette Narciso, Maria Phippen, Brittany Scott, Niki Tengan, Olivia Wilkinson

March of the Lead Soldiers — Gabriele Pierné (1863–1957)

Emilie Burrow, Kara Collman, Nannette Narciso, Brittany Scott

If You Could Hie to Kolob — William Wines Phelps (1792–1872)
Arr. L. F. Pratt

Carolyn Berg, Marilyn Dodson, Alicia Duncan, Megan Jones, Cathryn Knoles, Alissa Smith

Hymns of Jesus — Arr. Shari Pack

Kristen Bylund, Amber Kuhn, Kate Sonne, Stephanie Sonntag, Becki Tew, Melissa Woodward

Concerto per arpa e orchestra
III Rondeau — Adrien François Boïeldieu (1775–1834)

Alicia Duncan, *harp*
Jane Galloway, *piano*

Impromptu — Gabriel Faure (1845–1924)

Alissa Smith

Rumores de la Caleta — Isaac Albeniz (1860–1909)
Transcribed by G. Bruno

Marilyn Becraft Dodson

Courante from "Le Tresor d Orphée" — Anthoine Francisque (1575–1605)
Transcribed by Weidensaul

Maryann Wahlstrom

La Ragazza — Bernard Andres (b. 1941)

Carolyn Berg, Marilyn Dodson, Alicia Duncan, Megan Jones, Cathryn Knoles, Alissa Smith

Upcoming Performances

Saxophone Chamber Night
Tuesday, November 11
7:30 p.m.

Syncopation Vocal Jazz
Wednesday, November 12
7:30 p.m.

Chamber Music Society of Lincoln Center
Wednesday, November 12
7:30 p.m.

Panoramic Steel and Percussion Ensemble
Friday, November 14
7:30 p.m.

BYU Singers and Concert Choir
Friday, November 14
7:30 p.m.

Sophie s Daughters
Wednesday, November 19
7:30 p.m.

Synthesis
Wednesday, November 19
7:30 p.m.

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
School of Music

presents

Ruth Monson
Violin, Viola

Robin Hancock
Piano

Faculty Artist Recital

5:30 P.M.
11 November 2003
Madsen Recital Hall
Harris Fine Arts Center

The Brigham Young University School of Music welcomes you to this event. We are grateful for your attendance and support. So that everyone can enjoy this performance, we ask for your attention to several issues:

Please take a moment to turn off your cellular phone, pager, or any audio alerts. Since this concert is being recorded we ask you to be as quiet as possible during the performance.

Please notice the organization of the program so that your applause will be offered at appropriate intervals. Entire works or groupings of pieces will usually be performed without interruption.

If you must leave during the performance, please wait for applause to do so.

Please help us maintain a more formal atmosphere appropriate in performances sponsored by the School of Music. Shouting to performers, whistling, or talking during the performance is inappropriate here.

Thank you for not bringing babies or children too young to enjoy this concert.

Program

Sonata in D Major, op. 12, no. 1 — Ludwig van Beethoven (1770–1827)

Allegro con brio
Tema con Variazioni: Andante con moto
Rondo: Allegro

Sonata in A Major — Gabriel Fauré (1845–1924)

Allegro molto
Andante
Allegro vivo
Allegro quasi presto

Andante and Hungarian Rondo — Carl-Maria von Weber (1786–1826)

Trans. for viola by Alan H. Arnold

Upcoming Performances

Saxophone Chamber Night
Tuesday, November 11
7:30 p.m.

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Wednesday, November 12
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Wednesday, November 12
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7:30 p.m.

BYU Singers and Concert Choir
Friday, November 14
7:30 p.m.

Synthesis
Wednesday, November 19
7:30 p.m.

Philharmonic Orchestra
Thursday, November 20
7:30 p.m.

www.byu.edu/hfac

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
School of Music

presents

Saxophone Chamber Night

D.B. Long, *director*

7:30 P.M.
11 November 2003
Madsen Recital Hall
Harris Fine Arts Center

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Program

Introduction et Variations, Sur une ronde populaire	Gabriel Pierné (1863–1937)
A Un Giro Sol	Claudio Monteverdi (1567–1643) Arr. Reschke
Chanson de la Grand'Maman	Gabriel Pierné
O Home Beloved	Joseph Parry (1841–1903)
Marche des Petits Soldats de Plomb	Gabriel Pierné

Steve Tobian, *soprano saxophone*
Chris Storey, *alto saxophone*
Brian Reschke, *tenor saxophone*
Rachelle Reid, *baritone saxophone*

Introduction et Scherzo	Robert Clérisse (1899–1973)
Die Kunst der Fugue Contrapunctus I	Johann Sebastian Bach (1685–1750) Arr. Ostermiller
Sérénade Mélancolique	Robert Clérisse
Master The Tempest Is Raging	H. R. Palmer (1834–1907) Arr. Brown
Cache-cache	Robert Clérisse
Color My World	James Pankow (b. 1947) Arr. Fisher
Treacherous Paths	Skyler Murray (b. 1985)

Megan Fisher, *soprano saxophone*
Skyler Murray, *alto saxophone*
Chad Ostermiller, *tenor saxophone*
Randall Brown, *baritone saxophone*

Upcoming Performances

Syncopation Vocal Jazz
Wednesday, November 12
7:30 p.m.

Chamber Music Society of Lincoln Center
Wednesday, November 12
7:30 p.m.

Panoramic Steel and Percussion Ensemble
Friday, November 14
7:30 p.m.

BYU Singers and Concert Choir
Friday, November 14
7:30 p.m.

Sophie's Daughters
Wednesday, November 19
7:30 p.m.

Synthesis
Wednesday, November 19
7:30 p.m.

Philharmonic Orchestra
Thursday, November 20
7:30 p.m

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BRIGHAM YOUNG UNIVERSITY

College of Fine Arts and Communications
School of Music

presents

Syncopation and Vocal Jazz Combo

Kelly Eisenhour, *director*

7:30 P.M.
12 November 2003
Madsen Recital Hall
Harris Fine Arts Center

The Brigham Young University School of Music welcomes you to this event. We are grateful for your attendance and support. So that everyone in attendance can enjoy the program prepared for this performance, we ask for your attention to several issues. Please notice the organization of the program so that your applause will be offered at appropriate intervals in the program. Entire works or groupings of pieces will usually be performed without interruption. If you must leave during the performance, please wait, if possible, for applause time to do so.

Because of the wide variety of offerings for audiences in our culture, we kindly ask that you help maintain the more formal atmosphere appropriate in performances sponsored by the School of Music. Shouting to performers, whistling, or talking during the performance is inappropriate here.

We thank you for not bringing babies or children too young to enjoy this performance.

Please notice the exit nearest you in the event of an emergency.

Program

Syncopation

I Got the World on a String	Arr. Michele Weir
Sassy Samba	Arr. Lars Yorgason
More than You Know	W. Rose E. Elison V. Youmans Arr. Steve Zegree
Stella by Starlight	N. Washington V. Young Arr. Phil Mattson
When October Goes	J. Mercer Barry Manilow Arr. Joe Herbert

Vocal Jazz Combo

Baroque Samba	D. Meader Arr. Darmon Meader
Seems Like Old Times	C. Lombardo J. J. Loeb Arr. Gene Puerling and Phil Mattson
Giant Steps	J. Coltrane Arr. Randy Crenshaw

Syncopation

The Night We Called It a Day	M. Dennis
Everybody Gets the Blues	Arr. Ken Raintz and Kelly Eisenhour

Syncopation

Soprano
Shelby Pouliot
Katie Cowley
Lucinda Foster
Sandra Cox
Laurie Jayne Frost

Alto
Katie Goulding Sierer
Christy Thomas
Julia Skelton
Luana Pung

Tenor
Ric Lewis
Mark Taggart
Garin Fuhriman
Adam Lancaster

Bass
Logan Molyneux
R. J. Christensen
Andrew Early
Steven Haderlie

Vocal Jazz Combo

Zach Herries
Garin Fuhriman
Mark Taggart
Katie Goulding Sierer
Katie Cowley
Luana Pung

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
Performing Arts Series

presents

The Chamber Music Society of Lincoln Center

Ransom Wilson, *flute**
Jennifer Frautschi, *violin*
Ani Kavafian, *violin**
Paul Neubauer, *viola**
Fred Sherry, *cello**
André-Michel Schub, *piano**

**Artist Member of the Chamber Music Society*

7:30 P.M.
12 November 2003
de Jong Concert Hall
Harris Fine Arts Center

Program

Vox Balaenae (Voice of the Whale) (1971) — George Crumb (b. 1929)

Vocalise (. . . for the beginning of time)
Variations on Sea-Time
Sea Time
Archeozoic (Variation I)
Proterozoic (Variation II)
Paleozoic (Variation III)
Mesozoic (Variation IV)
(Variation V)
Sea Nocturne (. . . for the end of time)

Ransom Wilson, *flute*
Fred Sherry, *cello*
André-Michel Schub, *piano*

Symphony No. 94 in G Major, "Surprise" (1791) — Joseph Haydn (1732–1809)
Arranged for String Quartet, Flute, and Piano — Arr. Joseph Peter Salomon

Adagio—Vivace assai
Andante
Menuet: Allegro molto
Finale: Allegro di molto

Ransom Wilson, *flute*
Ani Kavafian, *violin*
Jennifer Frautschi, *violin*
Paul Neubauer, *viola*
Fred Sherry, *cello*
André-Michel Schub, *piano*

Intermission

Quintet for Two Violins, Viola, Cello, and Piano in F Minor (1879) — César Franck (1822–1890)

Molto moderato quasi lento—Allegro
Lento, con molto sentimento
Allegro non troppo, ma con fuoco

Ani Kavafian, *violin*
Jennifer Frautschi, *violin*
Paul Neubauer, *viola*
Fred Sherry, *cello*
André-Michel Schub, *piano*

Notes on the Program
By Dr. Richard E. Rodda

Vox Balaenae (Voice of the Whale)
for Electric Flute, Electric Cello, and Amplified Piano
By George Crumb

Premiered on 17 March 1972, in Washington, D.C., by the New York Camerata.

George Crumb, born in 1929 into a musical family (his father was a clarinetist and bandmaster and his mother a cellist) in Charleston, West Virginia, was playing the piano by ear by age nine and composing before he entered high school. He completed his undergraduate degree in music at Mason College in Charleston before undertaking postgraduate work with Eugene Weigl at the University of Illinois in Urbana (MA, 1952) and Ross Lee Finney, whom he regards as his principal teacher, at the University of Michigan in Ann Arbor (DMA, 1959). Crumb attended the Berkshire Music Center at Tanglewood during the summer of 1955 on fellowship, and there studied composition with Boris Blacher; he continued as a student of Blacher at the Berlin Hochschule für Musik during the following academic year under a Fulbright Fellowship. After graduating from the University of Michigan, Crumb taught at the University of Colorado (1959–1964) and the State University of New York at Buffalo (1964–1965) before serving at the University of Pennsylvania as professor of music and composer-in-residence from 1965 until his retirement in 1997; he was Annenberg Professor of the Humanities at the school from 1983. Crumb's impressive collection of honors includes a Pulitzer Prize, a UNESCO International Rostrum of Composers Award, a Koussevitzky Recording Award, and grants and fellowships from the Rockefeller, Guggenheim, Fromm, and Ford foundations, as well from the National Institute of Arts and Letters, of which he was elected a member in 1975. He holds six honorary doctorates, and is an honorary member of the Deutsche Akademie der Künste and the International Cultural Society of Korea. His "Star-Child" won the 2000 Grammy Award for Best Classical Contemporary Composition.

Crumb's music is fastidiously and delicately textured, rhythmically subtle yet vital. Though grown from the economical lucidity of Webern's serial pointillism, it is imbued with a beguiling aural beauty and near mysticism such as are heard in his *Vox Balaenae*, of which he wrote: "'Voice of the Whale' . . . is scored for flute, cello, and piano (all amplified in concert performance). The work was inspired by the singing of the humpback whale, a tape recording of which I had heard two or three years previously. Each of the three performers is required to wear a black half-mask (or visor-mask). The masks, by effacing the sense of human projection, are intended to represent, symbolically, the powerful impersonal forces of nature (i.e., nature dehumanized). I have also suggested that the work be performed under a deep-blue stage lighting.

"The form of 'Voice of the Whale' is a simple three-part design, consisting of a prologue, a set of variations named after the geological eras and an epilogue.

"The opening Vocalise (marked in the score: 'wildly fantastic, grotesque') is a kind of cadenza for the flutist, who simultaneously plays the instrument and sings into it. This combination of instrumental and vocal sound produces an eerie, surreal timbre, not unlike the sounds of the humpback whale. The conclusion of the cadenza is announced by a parody of the opening measures of Strauss' 'Also Sprach Zarathustra.'

"The Sea-Theme ('solemn, with calm majesty') is presented by the cello (in harmonics), accompanied by dark, fateful chords of strummed piano strings. The following sequence of variations begins with the haunting seagull cries of the Archeozoic ('timeless, inchoate') and, gradually increasing in intensity, reaches a strident climax in the Cenozoic ('dramatic, with a feeling of destiny'). The emergence of man in the Cenozoic era is symbolized by a restatement of the 'Zarathustra' reference.

"The concluding Sea-Nocturne ('serene, pure, transfigured') is an elaboration of the Sea-Theme. The piece is couched in the 'luminous' tonality of B major, and there are shimmering sounds of antique cymbals (played alternately by the cellist and flutist). In composing the Sea-Nocturne, I wanted to suggest 'a larger rhythm of nature' and a sense of suspension in time. The concluding gesture of the work is a gradually dying series of repetitions of a ten-note figure. In concert performance, the last figure is to be played 'in pantomime' (to suggest a diminuendo beyond the threshold of hearing!)."

Symphony No. 94 in G Major, "Surprise"
By Joseph Haydn (1732–1809)
Arranged for String Quartet, Flute, and Piano
By Johann Peter Salomon (1745–1815)

Premiered on 23 March 1792, in London, under the composer's supervision.

When the violinist and impresario Johann Peter Salomon snatched Haydn away from Vienna at the end of 1790 to star in his London winter programs, even he could not foresee the enormous success that marked their initial series of concerts at the Hanover Square Rooms. The composer, with his personal charm, his broken English, and his delightful music, was the sensation of the season. Haydn won many important friends and admirers during his time in London, including no less a personage than the Prince of Wales — later George IV — and he spent the summer of 1791 visiting their country houses. August found him at Roxford, the estate of the banker Nathaniel Brassey near Hertingfordbury in Hertfordshire, "amid the loveliest scenery," he wrote to a friend. Among his projects at Roxford were the Symphonies Nos. 94 and 95 for Solomon's upcoming season, both largely completed by the time he returned to London in mid-September.

Haydn again took up one of the Roxford symphonies, the G major, before its premiere in March 1792, and he crossed out the original opening of its slow movement, an ingratiating melody used as the theme for a set of variations. He reorchestrated the tune, and punctuated its mid-point with a crashing chord that would have the impact of an unexpected cannon-shot after the delicate measures for strings preceding it. "It was my wish," Haydn later told his biographer Georg August Griesinger, "to surprise the public with something new." The tactic worked. Whereas in many of his earlier symphonies the *Andantes* had created a success, this new one created a sensation. The work was soon dubbed "Surprise" by the English public (in German it is known as *Mit dem Paukenschlag*—"With the Timpani Stroke"), and proved to be Haydn's most popular instrumental work.

Salomon's arrangement retains the complete musical substance of the "Surprise" Symphony while translating the work into chamber instrumentation. His transcription is skillfully done: the string parts are kept largely intact (though the viola is sometimes assigned the bassoon line); the flute takes over the most prominent wind solos; and the keyboard part gives a likeness of the manner in which Haydn himself would have presided over the London performance from the piano. As do all the other of the London symphonies save one (No. 95), the "Surprise" opens with a slow introduction. These preludial gestures exhibit some of the most advanced harmonic techniques of the day, and almost invariably contain measures whose bittersweet expression was influenced by Mozart's recent music. (News of his friend's death on 5 December 1791, in Vienna reached Haydn in London ten days after the tragedy, just as preparations were being completed for the concerts at which this symphony was premiered. Mozart was thirty-five; Haydn was fifty-nine, and lived for another eighteen years.) The sonata structure that follows unfolds with an ease and seeming inevitability that belie its closely reasoned and tightly controlled extrapolation from its opening motives.

The (in)famous Andante is, aside from the Austrian national hymn, Haydn's most famous music. According to H.E. Jacob in his study of the composer, its theme (which in our litigious age could well be hauled into court for copyright infringement of "Twinkle, Twinkle, Little Star") replicates the German folk ditty *Gassle naus und nunter, hangen schwarze kirschen runter* ("Going my way down the m street, I saw the black cherries dangling"). The eminent British musicologist Sir Donald Tovey wrote that the tune "has an anserine [stupid or foolish, from the Latin word for 'goose'] solemnity, which undoubtedly enhances the indecorum of the famous *Paukenschlag*." The joke spent, the ensuing variations offer several ingenious permutations of the theme (including the obligatory minor-tonality stanza). The Minuet and sonata-rondo Finale that round out the Symphony No. 94 are further evidence that Haydn's is perhaps the healthiest and most emotionally stable music that anyone has ever written.

Quintet for Piano, Two Violins, Viola, and Cello in F Minor
By César Franck (1822–1890)

Premiered on 17 January 880, in Paris by the Marsick Quartet and pianist Camille Saint-Saëns.

At the concert of the Société Nationale de Musique in Paris on 14 December 1878, César Franck's Piano Trio, op. 2 was given its first performance in France—thirty years after it had been composed. Franck had not written another piece of chamber music since the 1842 Trio, but its enthusiastic Parisian reception encouraged his many students, disciples, and admirers to urge him to again take up the chamber forms. Franck accepted their advice, and he settled on a quintet for piano and strings, a genre then in vogue in Paris because of recent such works by Alexis de Castillon, Félicien David, and George Onslow, as well as the continuing popularity of the piano quintets by Schumann and Brahms. Franck worked on the score throughout 1879, completing the score shortly before its premiere at the Société Nationale concert on 17 January 1880. The event produced one of the most extraordinary scenes in the annals of French music, when Camille Saint-Saëns, founder of the Société Nationale, pianist in the premiere, and recipient of the work's dedication, stormed off the stage at the end of the performance, pointedly leaving behind the score that the composer had presented to him. Saint-Saëns was incensed, it seems, by the music's intense, almost febrile passion, a quality that the premiere audience acclaimed but from which the fastidious Camille surmised illicit motivations. César Franck, exemplary church organist, author of high-minded compositions, head of a well-ordered family life with his wife and children—the purported *Pater Seraphicus* of French music—was rumored to have been inspired to write the Quintet by his feelings for a student not half his age, a young woman composer named Augusta Holmès. Mlle. Holmès, in her mid-twenties when Franck composed his Quintet, was born in Paris of Irish parents, and displayed considerable talents as a poet, singer, and all-round musician. Saint-Saëns claimed that "we are all of us in love with her," and dedicated to her his symphonic tone poem *Rouet d'Omphale* (*Omphale's Spinning Wheel*). Franck also seems not to have been immune to her apparently irresistible charms. In speaking with one of the composer's students someone once claimed that Franck was a mystic, and received the reply, "A mystic? Go and ask Augusta Holmès." The bitter condemnation that the shrewish Félicité Franck heaped upon her husband's Piano Quintet indicates that she was incensed at more than just the musical content of the piece. It may (or may not) be significant that Franck's next composition was a beatific cantata on the Biblical story of Rebecca. Félicité applauded the work's decorum and reserve.

The Quintet's opening movement is a large, thematically rich sonata form that draws much of its material from the two starkly contrasted motives presented in the introduction: a dramatically impassioned descending line in the violin and a humble piano reply in sad, rocking rhythms. These two ideas are repeated in juxtaposition to lead without pause to the main

of the movement, whose principal subject is derived from the introduction's descending motive. A wealth of complementary themes follows, most lyrical, many with a restlessness that provides the music's dominant emotional personality of yearning tinged with inchoate tragedy.

The emotional temperature of the Quintet drops somewhat for the Lento, whose main theme is presented by the violin in disjunct phrases floated upon a pulsing piano accompaniment. The movement's subsidiary subject is given in dialogue between the first violin and cello with a smooth, wide-ranging counterpoint provided by the piano. A faint echo of a theme from the first movement provides a sense of cyclical unity. A brief development section and a condensed recapitulation complete the movement.

An agitated figure in the violins ushers in the finale's final principal theme, a tragic-heroic motive in leaping rhythms first stated in its full form by unison strings. The second theme, derived from a motive heard in the Lento, is played by the piano against a rustling string background. After the development, which is based largely on the main theme, and the recapitulation of a motive used in both earlier movements, thus unifying the form of the entire work.

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THE CHAMBER MUSIC SOCIETY OF LINCOLN CENTER (CMS) is the resident company at Lincoln Center devoted to the outstanding performance and creation of chamber music. Its pioneering structure—a core of distinguished artist members augmented by invited guests—allows Artistic Director David Shifrin to present concerts of every instrumentation, style, and historical period. CMS's wide-ranging activities include not only concerts at Lincoln Center, but also national and international tours, nationally televised broadcasts on *Live from Lincoln Center,* and regular features on National Public Radio's *Performance Today.* As the nation's premier repertory company for chamber music, CMS strives to bring audiences the finest performances of an extraordinary body of repertoire, dating as far back as the Renaissance and continuing through the centuries to the finest works of our time. In addition, CMS has commissioned over 110 new works from a formidable array of composers. In Alice Tully Hall, its home at Lincoln Center, CMS presents a subscription series from October to May, as well as other series dedicated solely to contemporary music and student and family audiences. CMS's discography ranges from Bach to Zwilich, with its most recent releases including the Grammy-nominated recording of Debussy's complete chamber music on Delos International, George Rochberg's *Eden: Out of Time & Out of Space* on Arabesque Recordings and Mendelssohn's Sextet, op. 110, and Octet, op. 20, on Delos International.

Flutist **RANSOM WILSON**, since 1991 an artist member of The Chamber Music Society of Lincoln Center, is a native of Alabama, but was educated at the North Carolina School of the Arts and The Juilliard School. As an Atlantique Foundation scholar in Paris, he studied privately with Jean-Pierre Rampal, of whom he says, "A great musician and a great human being. I've learned as much from him as a person as I have as a musician. His generosity of spirit seemed endless." Founder, music director, and principal conductor of Solisti New York, artistic director of Oklahoma's OK Mozart Festival, and music director of the Idyllwild Arts Academy Orchestra, he has been guest conductor of the Houston, Denver, New Jersey, Hartford, and Berkeley symphonies, of the Orchestra of St. Luke's, the Budapest Strings, the Bach Camerata of Santa Barbara, the Hallee Orchestra, and, with James Galway, the San Francisco Chamber Orchestra. As an opera conductor, he has appeared with the Tulsa and Omaha Operas, the Glimmerglass Opera, and the Minnesota, Abilene, and Boston Lyric operas. His recording career, which has included three Grammy Award nominations, began in 1973 with Jean-Pierre Rampal and I Solisti Veneti. Since then, he has recorded thirty albums as flutist and/or conductor. He regularly holds master classes at the Academie Internationale d'Ete in Nice and, in May 2003, having delivered the commencement address at the University of Alabama, he was awarded an honorary degree. In recognition of his efforts on behalf of Mozart's music in America, he was granted the Award of Merit in Gold by the Austrian government. Mr. Wilson makes him home in Connecticut where he is a faculty member at the Yale University School of Music.

Violinist, **JENNIFER FRAUTSCHI**, in her second season as a member of Chamber Musiappear on the Rising Stars Series of the European Concert Hall Organization, giving debut concerts in nine European concert halls, including the Concertgebouw, La Cite de la Musique in Paris, and Vienna's Konzerthaus. Her 2002–2003 season included performances of the Berg Violin Concerto with Pierre Boulez and the Los Angeles Philharmonic and of Prokofiev's Second Violin Concerto with Gerard Schwarz and the Seattle Symphony. In August 2002, she made her Chicago Symphony debut under Christoph Eschenbach at the Ravinia Festival. During the 2002–2003 season, she also appeared with the Tucson Winter Chamber Music Festival, Sarasota's La Musica, North Carolina's Four Seasons, California's Muzik3, and the St. Barth's (F.W.I.) Music Festival. Summer appearances included the Seattle Chamber Music, Rockport, Caramoor International, and the Moab Music festivals. Awarded an Avery Fisher Career Grant, first prize at the Washington International Competition, the Irving Klein International String Competition, and the Juilliard Concerto Competition, she attended Harvard University, The New England Conservatory of Music, and The Juilliard School, where she studied with Robert Mann. Ms. Frautschi plays a 1722 Stradivarius violin known as the "ex Cadiz," previously owned by Joseph Fuchs.

Violinist **ANI KAVAFIAN**, an artist member of The Chamber Music Society of Lincoln Center for twenty-four years, appeared last season with pianist Vladimir Feltsman in a CMS series featuring music of contemporary Russian composers. She also toured from Washington, D.C., to Los Angeles, appearing as soloist with various orchestras, in duo performances with her sister Ida, and in recital; and, as chamber musician, she toured throughout the United States and in Taiwan, Ireland, Italy, and Germany. She has performed with virtually every leading orchestra in America, including the New York Philharmonic, the Philadelphia, Cleveland, Minnesota, and Los Angeles Chamber orchestras, and the St. Louis, Delaware, Detroit, San Francisco, Atlanta, Seattle, Minneapolis, Utah, Phoenix, and Rochester symphonies. Born in Istanbul of Armenian parents, Ms. Kavafian came to this country at age nine. Although she showed promise as a pianist, she turned to the violin as a result of a fifteen-dollar scholarship from her elementary school in Detroit. When she was eighteen, she entered The Juilliard School and, under the tutelage of Ivan Galamian, graduated six years later with highest honors and a master's degree. Awarded the Avery Fisher Prize and winner of the Young Concert Artists International Auditions, she has recorded for the Nonesuch, RCA, Columbia, and Musical Heritage Society labels. For the past six years she has been an artistic director of New Jersey's chamber music series, Mostly Music. She is a faculty member of McGill University. Ms. Kavafian lives in Westchester County with her husband, artist Bernard Mindich, and their seventeen-year-old son, Matthew. She plays a Muir McKenzie Stradivarius violin dated 1736.

Violist **PAUL NEUBAUER** first appeared with The Chamber Music Society of Lincoln Center in 1985 and became an artist member in 1989. Highlights of his last season include his debut as concerto soloist with the Ensemble Orchestral de Paris and the North American premiere at Lincoln Center of the Detlev Muller-Siemens Viola Concerto with the Riverside Symphony. He also presented programs of Schumann's music for viola and piano with Chamber Music Society Artist Member pianist Anne-Marie McDermott. He has appeared as soloist with the New York, Los Angeles, Taipei, and Helsinki philharmonics, the National, St. Louis, Dallas, Detroit, and San Francisco symphonies, and the St. Luke's, English Chamber, and Santa Cecilia orchestras. He performed the world premiere of the revised Bartok Viola Concerto, as well as of concertos by Penderecki, Picker, Jacob, Lazarof, Suter, Ott, and Friedman. Director of Chamber Music at the OK Mozart Festival, he was first-prize winner of the Whitaker, D'Angelo, and Lionel Tertis international competitions and a recipient of an Avery Fisher Career Grant. For six years principal violist of the New York Philharmonic, having joined the orchestra at age twenty-one, he appeared as its soloist in over twenty performances. He has been featured on CBS's *Sunday Morning*, PBS's *Front Row Center, In Concert,* and *A Prairie Home Companion with Garrison Keillor*. Mr. Neubauer is a faculty member of The Juilliard School and lives in New York City with his wife, violinist Kerry McDermott, and their children, Oliver and Clara.

Cellist **FRED SHERRY**, who has performed nearly 1,500 times with The Chamber Music Society of Lincoln Center, became an artist member in 1984 and served as its artistic director from 1989–1992. A champion of contemporary music, he has introduced audiences on five continents and all fifty states to music of our time through his association with such composers as Babbitt, Berio, Carter, Davidovsky, Foss, Knussen, Lieberson, Mackey, Takemitsu, Wuorinen, and Zorn. A founding member of Tashi and Speculum Musicae, he was a member of the Galimir String Quartet and the Group for Contemporary Music. A faculty member of The Juilliard School, he is preparing a treatise on modern string playing. In 2001, Mr. Sherry was the creator and director of A Great Day in New York, a festival featuring fifty-two living composers presented by The Chamber Music Society of Lincoln Center and Merkin Concert Hall. In his recording career, he has been soloist and sideman on many commercial and esoteric recordings for the RCA, Nonesuch, Vanguard, Koch, Tzadik, ECM, Delos, and Arabesque labels, in music ranging from Heinrich Schütz to Chick Corea. Last year he added to his discography Schoenberg's Cello Concerto with Robert Craft and the Philharmonia Orchestra of London. At the 2002 Aldeburgh Festival, Mr. Sherry gave the European premiere of Elliott Carter's Cello Concerto with Oliver Knussen and the BBC Symphony Orchestra.

Pianist **ANDRÉ-MICHEL SCHUB**, an artist member of The Chamber Music Society of Lincoln Center, is the 1974 winner of the Naumburg International Piano Competition, the 1977 recipient of the Avery Fisher Recital Award, and the 1981 grand prizewinner of the Van Cliburn International Piano Competition. He performs frequently with the Boston, Chicago, Cincinnati, Dallas, Detroit, St. Louis, and Milwaukee symphonies; the Cleveland and Philadelphia orchestras; the Calgary, Los Angeles, New York, and Rochester philharmonics; the Royal Concertgebouw; the Bournemouth Symphony, the New York Pops in Carnegie Hall, the principal orchestras of Canada, as well as with orchestras in Asia and Australia. He appears in recital throughout the United States and Europe and as guest artist with Mostly Mozart, Tanglewood, Ravinia, the Mann Music Center, the Blossom Festival, Wolf Trap, and the Casals Festival in Puerto Rico. In addition, he tours annually in duo-recital with CMS Artist Member Cho-Liang Lin. Since 1997, he has been Artistic Director of the Virginia Arts Festival Chamber Music Series. Although born in France, he came as a child to New York, attended Princeton University, and then transferred to the Curtis Institute where he studied with Rudolf Serkin. He has recorded for the Vox Cum Laude, Sony Classical, and PianoDisc labels. Mr. Schub, who jogs eight miles a day, is married and has a twelve-year-old son, Nathaniel.

The Chamber Music Society of Lincoln Center is made up of eighteen artist members who are joined by guest artists throughout the season. Current members are: David Shifrin, *artistic director; clarinet;* Ani Kavafian, Ida Kavafian, Cho-Liang Lin, Joseph Silverstein, *violin;* Paul Neubauer, *viola;* Gary Hoffman, Fred Sherry, *cello;* Edgar Meyer, *bass;* Ransom Wilson, *flute;* Stephen Taylor, *oboe;* Milan Turkovic, *bassoon;* Anne-Marie McDermott, André-Michel Schub, *piano;* Orion String Quartet; CMS's Quartet-in-Residence (Daniel Phillips, Todd Phillips, *violin*; Steven Tenenbom, *viola*; Timothy Eddy, *cello*).

The Chamber Music Society's touring program is made possible in part by the **Lila Anderson and DeWitt Wallace Endowment Fund.**

The Chamber Music Society has recordings on the Musical Heritage Society, MusicMasters, Omega Record Classics, Arabesque, and Delos labels.

www.ChamberMusicSociety.org

BRIGHAM YOUNG UNIVERSITY

College of Fine Arts and Communications
School of Music

presents

Group for New Music

Steve Ricks, *director*

7:30 P.M.
13 November 2002
Madsen Recital Hall
Harris Fine Arts Center

Concert Etiquette

Good Audience Members:

- Remain quiet and attentive during the performance.
- Show their appreciation by applauding at the end of the performance. (Whistling and yelling are for outdoor activities.)
- Find a babysitter for young children who are not old enough to understand or enjoy the performance.
- Remain seated during the entire performance.
- Wait until applause begins to leave or return to their seats.
- Never enter or exit the auditorium while a group is performing.
- Leave food and drink outside the auditorium.
- Are on time for the performance.

BYU's School of Music has a goal to educate the public as well as its own music students. In this spirit, we have outlined what are widely considered appropriate behaviors for audience members at a musical performance. In today's world, our students participate in many types of activities. What may be considered appropriate at a sporting event may not be appropriate at a concert. Please take these suggestions in the spirit that they are given, as they will increase everyone's enjoyment of the performance.

Program

Diaphonic Toccata — James Tenney

Monte Belknap, *violin*
Denae Coco, *piano*

Three Songs, op. 25 — Anton Webern

Ellinor Bergqvist, Holly Mesarch Jenny Litster, *soprano*
Kalo Latu, *piano*

Liturgical Dances — Murray Boren

Emily Outhier, Sarah Smith, *flute*
Lara Saville, Jessica Schifman, *oboe*
Bryn Huntington, Andrea Davis, *clarinet*
Christian Smith, Michelle Bowen, *bassoon*
Joseph Hoffman, *conductor*

Intermission

Prelude and Toccata — James Tenney

Scott Holden, *piano*

Critical Band — James Tenney

Performers from the BYU Instrumental Ensembles

Upcoming Events

BYU Singers and Concert Choir
November 14, 7:30 P.M.
de Jong Concert Hall

Panoramic Steel and Percussion Ensemble
November 14, 7:30 P.M.
Madsen Recital Hall

Sophie s Daughters
November 19, 7:30 P.M.
Madsen Recital Hall

Synthesis
November 19, 7:30 P.M.
de Jong Concert Hall

Philharmonic Orchestra
November 20, 7:30 P.M.
de Jong Concert Hall

Silent Film Night
November 21, 7:30 P.M.
de Jong Concert Hall

www.byu.edu/hfac

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
School of Music
COLLEGE OF HUMANITIES
Institute de Estudios Vallejianos

presents

Gabriela Quezada
Soprano

La música del Perú

Assisted by
Greg Stallings, *piano*

7:30 P.M.
13 November 2003
Auditorium
Museum of Art

Part I

Hanac Pacha — Juan Perez Bocanegra (ca. 1635)

Canción Ceremonial del Inca a su Dios al cual lo reconoce creador de los cielos y de la tierra y el cual habita en el Hanac Pacha que es lugar más alto de los cielos.

An Incan ceremonial song to their god, whom they acknowledge as creator of heaven and earth and who lives in Hanac Pacha, the highest place in heaven.

Pajarillo Errante — Carlos Sanchez Malaga (1904–1995)

Canción lamento de sentirse como un pajarillo errante sin protección y sin rumbo, que por doquier que va, es su destino dejar gotas de lágrimas en su camino.

The Lost Bird: laments the fate of the lost bird, of whom, without protection and a clear course to follow, destiny demands that it leave tear drops in its path.

Huiracocha — Arias Clotilde Siglo XIX

Canción religiosa al Dios Huiracocha el cual vino a habitar a la tierra con los hombres y les dejó todo un legado de gloria y de amor, y es la nostalgia que después de los años las tierras y los templos esperan su regreso.

The god Hiracocha comes to earth to live with men and leave them bonds of glory and love, and after so many years, the earth and the temples nostalgically await his return.

Canción de Cuna Incaica — Renzo Bracesco (ca. 1888)

Canción Nostálgica Donde la dulce voz es comparada con el murmullo de las aguas de los riachuelos y el niño comparado con las tiernas florecillas del campo.

An Incan lullaby: A mother s sweet voice is like the bubbling of a brook and a child is like tender, delicate flowers in the field.

La Ramilletera (Pregon) — Mercedez Ayarza de Morales (1881–1969)

Pregón Limeño antiguo donde era la costumbre de vender flores para cada tipo de amor: los claveles para el amor desconfiado, el pensamiento para decir solo en ti pienso, la flor del azahar cuando contigo me quiero casar.

The Flower Arranger: A proclamation from old Lima describing the custom of selling certain flowers for certain kinds of love: carnations for faithless love, Forget-me-not s to say "I think only of you," and lime blossoms to say "I wish to marry you."

La Marinera — Mercedez Ayarza de Morales

En honor al baile típico peruano, donde se infunde patriotismo y se resaltan características del Perú y de Lima como ser la flor de la canela y el uso de las palmas y el cajón para festejar con alegría.

A typical Peruvian dance in which are infused patriotism and distinctive characteristics of Peru, and Lima to be such as cinnamon flower and the use of clapping and box to entertain with joy.

Part II

Las Gaviotas (Lied) — Alfonso de Silva (1902–1937)

Pasa una nube de gaviotas blancas volando sobre el mar, así pasan las blancas ilusiones por el alma.

The Seagulls: as a cloud of seagulls floats above the sea, so do white illusions over the soul.

Pobre Amor (Lied) — Alfonso de Silva

Pobre amor no lo despertés, sabe Dios cuanto ha sufrido. Pobre amor no lo despiertes que se ha quedado dormido.

Poor love, do not awaken him, God knows how he has suffered. Do not awaken him; let him remain asleep.

Jubilo (Lied) — Alfonso de Silva

Hoy los cielos y la tierra me sonrién. Hoy la he visto y me ha mirado. Hoy creo en Dios.

Jubilation: Today heaven and earth smile upon me. Today I saw her and she returned my gaze. Today, I believe in God.

Tengo Dentro del Alma — Pablo Chavez Aguilar (1898–1950)

Canción donde se pone en relieve el amor a la madre. Tengo dentro del alma un lugar lleno de flores y arde mi corazón cada vez que digo madre te quiero.

I have in my soul: I have in my soul a place full of flowers and my heart burns every time I say "I love you, mother."

La Rose Y El Clavel — Rosa Mercedez Ayarza de Morales (1881–1969)

Canción que con coquetería habla del cortejo representados por la rosa y el clavel donde dice: Y salieron a Bailar la rosa y el clavel y a cual bailaba mejor, la rosa se desojaba y el clavel no.

The Rosebush and the Carnation: The rose and the carnation went dancing. Which danced better? The rose dropped her petals and the carnation did not.

La Concheperla (Marinera) — Jose Alvorado (1821–1891)

Marinera Norteña que con coquetería habla del cortejo y como la luz de la luna invita a sus amores a bailar.

The Conche pearl: A *marinera* from northern Peru which speaks of courtship. The light of the moon invites her loves to dance.

Malabrigo (Tondero) — Alcides Carreo Siglo XIX

Canción Norteña Tondero, habla del puerto norteño al que recuerda con cariño sobretodo a sus pescadores a la espuma de las olas, a las totoras y los atardeceres.

A *tondero* from northern Peru which lovingly lauds the fishermen, the spume of the waves, and the reed rafts of the evenings from port Malabrigo.

La Pampa y la Puna — Carlos Valderrama (1889–1950)

Canción que habla de la nostalgia de estar lejos del Perú y recordar a la mujer andina que con su voz divina canta a la primavera, y la ñusta del Perú tiene la virtud de encadenar a sus pies su corazón.

Plains and Mountains: this song speaks nostalgically of being far from Peru and remembers the Andean woman, who with her divine voice sings to the spring, and the Peruvian quichua indian woman has the ability to enchain to his feet and heart.

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
School of Music

presents

Panoramic Steel and Percussion Ensemble

Ron Brough, *director*

7:30 P.M.
14 November 2003
Madsen Recital Hall
Harris Fine Arts Center

The Brigham Young University School of Music welcomes you to this event. We are grateful for your attendance and support. So that everyone can enjoy this performance, we ask for your attention to several issues:

Please take a moment to turn off your cellular phone, pager, or any audio alerts. Since this concert is being recorded we ask you to be as quiet as possible during the performance.

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Thank you for not bringing babies or children too young to enjoy this concert.

Program

Concerto for Marimba and Percussion Ensemble — Ney Rosauro

Greetings
Lament
Dance
Farewell

Kevin Meyer, *marimba*

Concert Piece for Solo Timpani and Percussion Ensemble — Allen Houston

I
II
III

Darren Bastian, *timpani*

Astrud — Basia Trzetrzelewska
Danny White
Arr. Shelly Irvine and Steve Popernack

Golliwogg's Cakewalk — Claude Debussy
Arr. Kathleen Nunnally

Steelband Paradise — Ray Holman

Panoramic Steel

Kandis Bender
Ben Bolin
Jeff Butler
Steven Clayton
Tim Fellow
Whitney Heller
Breanne Jesse
Margaret Maurice
Steven Maxfield
Dave Newlin
Mike Perry
Jason Standring
Aaron Stewart
Jayme Wagner
David Zimmerman

Percussion Ensemble

Darren Bastian
Kandis Bender
Celeste Cope
Breanne Jesse
Jordan Johnsen
Ryan Liddell
Kevin Meyer
Mike Perry

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
School of Music

presents

Kevin Meyer
Percussion

Student of Ron Brough

Assisted by
BYU Percussion Ensemble

Junior Recital

1:30 P.M.
15 November 2003
Madsen Recital Hall
Harris Fine Arts Center

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BYU Percussion Ensemble
Ron Brough, *conductor*
Kandis Bender, *timpani*
Breanne Jesse, *marimba*
Darren Bastian, *drum set*
Ryan Liddell, *xylophone*
Celeste Cope, *vibes*
Mike Perry, *percussion*

Program

Riga-Tiga-Tum-Tum, A Snare Drum Medley — Kevin Meyer (b. 1978)

Duet for Percussion and Keyboards — John Serry (b. 1954)
- Finale
- Serenade
- Waltz

Well You Needn't — Thelonius Monk (1917–1982)

Regan Brough, *bass*
Brian Hall, *piano*
Tyler Jensen, *saxophone*

Eight Pieces for Four Timpani — Elliot Carter (b. 1908)
- Canaries
- March

Concert for Marimba and Percussion Ensemble — Ney Roasuro (b. 1952)
- Greetings
- Lament
- Dance
- Farewell

Upcoming Performances

Symphonic Band
Tuesday, November 18
7:30 p.m.

Sophie's Daughters
Wednesday, November 19
7:30 p.m.

Synthesis
Wednesday, November 19
7:30 p.m.

Philharmonic Orchestra
Thursday, November 20
7:30 p.m.

Silent Film Night
The Kid, starring Charles Chaplin
Friday, November 21
7:30 p.m.

Symphony Orchestra
Tuesday, December 2
7:30 p.m.

Celebration of Christmas
Friday, December 5
7:30 p.m.
Saturday, December 6
2:00 p.m. and 7:30 p.m.

www.byu.edu/hfac

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
School of Music

presents

Jesse Crosby
Guitar

Student of Lawrence Green

Assisted by
Jansen Richins, *piano*
Matt Clayton, *bass*
Jeremy Thornock, *drums*

Sophomore Recital

Required for the Degree
Bachelor of Music with a
Major in Performance

3:30 P.M.
15 November 2003
Auditorium
Museum of Art

The Brigham Young University School of Music welcomes you to this event. We are grateful for your attendance and support. So that everyone can enjoy this performance, we ask for your attention to several issues:

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Program

Just Like the Day	Pat Metheny (b. 1954)
Footprints	Wayne Shorter (b. 1933)
My Romance	Richard Rodgers (1902–1979)
Watercolors	Pat Metheny (b. 1954)
Tenderly	Walter Gross (1904–1945)
All the Things You Are	Jerome Kern (1885–1945)
Three	Jim Hall (b. 1930)
Four on Six	John L. "Wes" Montgomery (1923–1968)

Upcoming Performances

Symphonic Band
Tuesday, November 18
7:30 p.m.

Sophie's Daughters
Wednesday, November 19
7:30 p.m.

Synthesis
Wednesday, November 19
7:30 p.m.

Philharmonic Orchestra
Thursday, November 20
7:30 p.m.

Silent Film Night
The Kid, starring Charles Chaplin
Friday, November 21
7:30 p.m.

Symphony Orchestra
Tuesday, December 2
7:30 p.m.

Celebration of Christmas
Friday, December 5
7:30 p.m.
Saturday, December 6
2:00 p.m. and 7:30 p.m.

www.byu.edu/hfac

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
School of Music

presents

Jessica Ekstrom
Viola

Student of Claudine Bigelow

Assisted by
Jayne Galloway, *piano*

Junior Recital

Required for the Degree
Bachelor of Music with a
Major in Performance

7:30 P.M.
15 November 2003
Madsen Recital Hall
Harris Fine Arts Center

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Program

Morpheus — Rebecca Clarke (1886–1979)

Solo Sonata, op. 25, no. 1 — Paul Hindemith (1895–1963)
- Breit Viertel
- Sehr Frisch und straff
- Sehr langsam
- Rasendes Zeitmass—Wild—Tonschönheit ist Nebensache.
- Langsam, mit viel Ausdruck

Sonata for Arpeggione and Piano, D. 821 — Franz Schubert (1797–1828)
- Allegro moderato
- Adagio
- Allegretto

Upcoming Performances

Symphonic Band
Tuesday, November 18
7:30 p.m.

Sophie's Daughters
Wednesday, November 19
7:30 p.m.

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Wednesday, November 19
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Friday, December 5
7:30 p.m.
Saturday, December 6
2:00 p.m. and 7:30 p.m.

www.byu.edu/hfac

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
School of Music

presents

Danielle Wilson
Piano

Student of Jeffrey Shumway

Assisted by
Stacey Francom, *bass*
Aric Farnsworth, *percussion*

Sophomore Recital

Required for the Degree
Bachelor of Music with a
Major in Performance

7:30 P.M.
18 November 2003
Madsen Recital Hall
Harris Fine Arts Center

The Brigham Young University School of Music welcomes you to this event. We are grateful for your attendance and support. So that everyone can enjoy this performance, we ask for your attention to several issues:

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Program

French Suite in E Major, BWV 817 — Johann Sebastian Bach (1685–1750)
- Allemande
- Courante
- Saranbande
- Gavotte
- Polonaise
- Menuet
- Bourée
- Gigue

Rhapsody in B Minor, op. 79, no. 1 — Johannes Brahms (1833–1897)

Sonata in A Major, op. 2, no. 2 — Ludwig van Beethoven (1770–1827)
- Allegro vivace
- Largo appassionato
- Scherzo: Allegro
- Rondo: Grazioso

Nocturne in G Major, op. 37, no. 2 — Fryderyk Franciszek Chopin (1810–1849)

Mazurka in F Minor, op. 63, no. 2 — Fryderyk Franciszek Chopin

Valse brillante in F Major, op. 34, no. 3 — Fryderyk Franciszek Chopin

I Loves You, Porgy, from *Porgy and Bess* — George Gershwin (1898–1937)

Jazz Trio

A Foggy Day — George Gershwin

Jazz Trio

Upcoming Performances

Sophie's Daughters
Wednesday, November 19
7:30 p.m.

Synthesis
Wednesday, November 19
7:30 p.m.

Philharmonic Orchestra
Thursday, November 20
7:30 p.m.

Silent Film Night
The Kid, starring Charles Chaplin
Friday, November 21
7:30 p.m.

Symphony Orchestra
Tuesday, December 2
7:30 p.m.

Celebration of Christmas
Friday, December 5
7:30 p.m.
Saturday, December 6
2:00 p.m. and 7:30 p.m.

University Orchestra and University Strings
Tuesday, December 9
7:30 p.m.

www.byu.edu/hfac

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
School of Music

presents

Symphonic Band

Donald L. Peterson, *director*

7:30 P.M.
18 November 2003
de Jong Concert Hall
Harris Fine Arts Center

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Program

Purple Carnival March	Kenneth Alford (1881–1945)
Be Thou My Vision	David R. Gillingham (b. 1947)
Incantation and Dance	John Barnes Chance (1932–1972)
William Byrd Suite Earle of Oxford's March Pavana Wolsey's Wilde	Gordon Jacob (1895–1984)
English Dances Andantino Vivace Mesto Allegro risoluto	Malcolm Arnold (b. 1921) Arr. Maurice Johnstone

Intermission

Pas Redoblé	Camille Saint-Saëns (1835–1921)
Suite Française Normandie Bretagne Ile de France Alsace—Lorraine Provence	Darius Milhaud (1892–1974)
Scenes from "The Louvre," based on Ancient Airs The Portals Children's Gallery The Kings of France The Nativity Paintings Finale	Norman Dello Joio (b. 1913)

Symphonic Band

Piccolo
Amy Honka

Flute
Kacey Craft*
Sherry Lowry
Lynette Noonan
Jennie Harris
Erin Speight
Cristina Bean
Annie Rosevear

Oboe
Carly Jackson*
Shanelle Vogel
Megan Baer
Stephanie Newbold

Bassoon
Erin Tippets*
Megan Neeley
Michelle Peterson
Christine Roach

Clarinet
Teresa Roesler*
Samantha Schmidt
Megan Pickard
Melissa Morgan
Dan Smith
Elizabeth Criswell
Kira Messegee
Sarah Hansen
Laura Ward
Sarah Walker
Ben Ipson
Shannon Epps
Heather Hirschi

E-flat Clarinet
Vanessa Ashman

Bass Clarinet
Tamra Evans
Rachelle Reid

Alto Saxophone
Jeff Broadbent*
Mike Tobian
Steve Tobian
Jeff Crandall

Tenor Saxophone
Brian Reschke
Karl Rosengren

Baritone Saxophone
Chris Storey

Horn
Rebecca Howell*
Daniel Geiger
Katie Cannon
Brian Saville
Liz Franks
Mark Hartman
Liz Coone
Jonathan White

Trumpet
Ian Fillmore*
Mathieu Foley
Jim Whitehead
Courtney Hohl
Jasmine Burch
David Roderick
Philip Andersen
Christopher Sharp
Greg Von Forell
Derick Lewis
Isaac Procter

Trombone
Joe Hansen*
Michelle Flowers
Matt Hardy
Curtis Stimpson
James Davis
Robert Tobler
Jon Laudie

Euphonium
William Gosney*
Ben Bolin
Janelle Petersen

Tuba
Christian vom Lehn*
Marlin Devey
Marcus Voght
Savannah Wheeler
Jason Molen
Amy Biggs
Abby Lindenlaub

Percussion
James Esplin*
Garrett Williams
Whitney Heller
Matt Slack
Jessica Stacey

BRIGHAM YOUNG UNIVERSITY
College of Fine Arts and Communications
School of Music
College of Humanities
Department of Germanic and Slavic Languages

presents

The Lost Lieder of Luise Greger

2nd Annual Sophie's Daughters Recital of Music by German Female Composers

Erik Dean Agle, *tenor*
Nadia Bikhazi, *soprano*
Anna Mooy-Braithwaite, *mezzo-soprano*
Robert Brandt, *baritone*
Ruth Christensen, *mezzo-soprano, narrator*
Katrina Crage, *soprano*
Robin J. Hancock, *piano*
Taryn Heller, *mezzo-soprano*
J. Arden Hopkin, *bass-baritone*
Jennie Litster, *soprano*
Robert McFarland, *narrator*
Kelly Newbold, *soprano*
Carl Pantle, *tenor*
Jonathan Yarrington, *tenor*

7:30 p.m.
19 November 2003
Madsen Recital Hall
Harris Fine Arts Center

Program

Reiterlust, op. 99 (Curt Trützschler von Falkenstein) — Luise Greger
Deutsche Hymne, op. 52 (B. von Gutfeld) — (1862–1944)
Traum, op. 92 (Curt Trtzschler von Falkenstein)

Erik Dean Agle, *tenor*
J. Arden Hopkin, *bass-baritone*

Kinderlieder, op. 83 (Margarethe Thulcke)
- Mutter, Mutter, sieh die Blumen
- Auf, ihr Brüder

Malönchen, op. 51 (Gustav Falke)
Kindesträume, op. 21 (Hedwig Braun-Steinmann)
Weihnachtslied, op. 13 (H. Rosing)

Katrina Crage, *soprano*
Jonathan Yarrington, *tenor*
Nadia Bikhazi, *soprano*
Ruth Christensen, *mezzo-soprano*

Vagelled*, op. 53 (Alwine Wuthenow)
Trinklied, op. 26 (Alexander Petöfi)
Die Wolke senkt sich nieder, op. 25 (Alexander Petöfi)
Liebeslied
Wuthenow Lieder
- Kumm mit*
- Min Schatz is en Jäger*

Jennie Litster, *soprano*
Jonathan Yarrington, *tenor*
Taryn Heller, *mezzo-soprano*
Anna Mooy-Braithwaite, *mezzo-soprano*
Kelly Newbold, *soprano*

*Plattdeutschen dialect

Die schöne Welt, op. 16 (Friedrich Eggers)
Frühlingshymne, op. 18 (Rose Strauss)
Es fällt vom Strauche, op. 24 (Alexander Petöfi)
Schlummerlied (Hedwig Braun-Steinmann)
Rastlose Liebe, op. 17 (Johann Wolfgang von Goethe)

Anna Mooy-Braithwaite, *mezzo-soprano*
Kelly Newbold, *soprano*
Robert Brandt, *baritone*
Nadia Bikhazi, *soprano*

Schliesse mir die Augen beide (Theodor Storm)
Hoffen, op. 98 (Curt Trützschler von Falkenstein)

Ruth Christensen, *mezzo-soprano*
Carl Pantle, *tenor*

Notes

The Sophie Archive is a digital library containing works by German female authors, artists, and composers. The text portion of the archive contains approximately 245 titles (295 volumes) by German-language women writing between 1740 and 1923. These texts—which have previously been out of print and difficult to access—include a broad spectrum of genres, including novels, stories, dramas, autobiographies, letters, travel journals, and poetry. The archive is sponsored by the Coalition of Women in German with funding from Brigham Young University's College of Humanities, Department of Germanic and Slavic Languages, ORCA, and Women's Research Institute. A grant proposal to the National Endowment for the Arts is currently in progress.

Early in 2002 Dr. Ruth Christensen of the School of Music was introduced to the Sophie Digital Archive by Dr. Michele Stott James and Dr. Robert McFarland of the Department of Germanic and Slavic languages. Together they initiated an interdisciplinary research and performance project for the students of these academic areas. During the summer of 2002 five students participated with Dr. McFarland in BYU's Study Abroad program in Vienna, as well as travel to Frankfurt to the Frau und Musik Internationaler Arbeitskreis archive, where they retrieved several musical scores by German female composers. The first annual Sophie's Daughters recital, held in October 2002, was the result of these score acquisitions. In July of 2003 Dr. Christensen again traveled to the archive in Frankfurt, where she acquired further compositions for upcoming recitals at BYU, and—together with recent BYU graduates Jeremy Whittaker and Justin Whittaker—interviewed Rolf and Maria Greger, relatives of Luise Greger. The result of her latest research is tonight's performance of twenty-one lieder (songs) by Luise Greger, seventeen of which were retrieved from Luise's grandson and his wife. Other songs given to Dr. Christensen from the Greger family were also gratefully received by the Frau und Musik archive in Frankfurt. Only half of the nearly fifty songs gathered this summer will be performed tonight.

Many thanks to Rolf, Maria, and Helmut Greger of Kassel, Germany, for the time and information provided on Luise's life and music; to brothers Jeremy and Justin Whittaker, without whom an interview with Rolf and Maria would never have taken place; to Dr. Robert McFarland for his boundless energy, enthusiasm, and keen research help; to the many student assistants in the Department of German and Slavic Languages for their research assistance; to the performers and the School of Music; and finally, to Luise Greger. Most of these pieces are heard for the first time in America at tonight's performance, which is being recorded for inclusion on the digital database.

Visit Sophie's Daughters database at:
http://humanities.byu.edu/Sophie/daughters/index.html

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
School of Music

presents

Pu Xia
Organ
Student of Douglas E. Bush

Graduate Recital

Music of Johann Sebastian Bach (1685–1750)

Required for the Degree
Masters of Music with a
Major in Performance

5:30 P.M.
20 November 2003
Madsen Recital Hall
Harris Fine Arts Center

The Brigham Young University School of Music welcomes you to this event. We are grateful for your attendance and support. So that everyone can enjoy this performance, we ask for your attention to several issues:

Please take a moment to turn off your cellular phone, pager, or any audio alerts. Since this concert is being recorded we ask you to be as quiet as possible during the performance.

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Thank you for not bringing babies or children too young to enjoy this concert.

Program

Contrapunctus I from *The Art of Fugue,* BWV 1080

Ich ruf zu dir, Herr Jesu Christ, BWV 639

Trio Sonata No. 1 in E-flat Major, BWV 525
[Allegro]
Adagio
Allegro

Wenn wir in höchsten Nöten sein, BWV 641

Contrapunctus III, BWV 1080

Jesu, meine Freude, BWV 610

Canon alla Decima Contrapuncto alla Terza, BWV 1080

Trio Sonata No. 2 in C Minor, BWV 526
Vivace
Largo
Allegro

Vor deinen Thron tret ich hiermit, BWV 668

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
School of Music

presents

Philharmonic Orchestra

Kory Katseanes, *conductor*

7:30 P.M.
20 November 2003
de Jong Concert Hall
Harris Fine Arts Center

The Brigham Young University School of Music welcomes you to this event. We are grateful for your attendance and support. So that everyone can enjoy this performance, we ask for your attention to several issues:

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Program

Le Corsaire Overture, op. 21 — Hector Berlioz (1803–1869)

Symphony No. 6 in F Major, op. 68, "Pastoral" — Ludwig van Beethoven (1770–1826)

Allegro ma non troppo
Awakening of Cheerful Feelings upon Arrival in the Country
Andante molto moto
Scene by the Brook
Allegro
Merry Gathering of Country Folk
Allegro
Storm
Allegretto
Shepherd's Song: Happy and Thankful Feelings after the Storm

Intermission

Pini de Roma (Pines of Rome) — Ottorino Respighi (1879–1936)

The Pines of the Villa Borghese
The Pines near a Catacomb
The Pines of the Janiculum
The Pines of the Appian Way

Philharmonic Orchestra

Violin I
Kristen LaRiviere
Jenny Tilton
Melissa Price
Heather Rust
Suzi Luscher
Liz Samuelson
Tamra Rhodes
Tawnalyn Noyes
Fidel Perez
Robert Landes
Erin Swenson
Dallin Hansen
Ashley Kunz
Sarah Johansen
Sarah Black
Yeagi Kim
Josephine Hovenden
Cami Jackson

Violin II
Ben Chan
Katrina Feller
Carrie Rosevear
Sara Adams
Mindy Davis
Megan Zabriskie
Melissa Warr
Melissa Christensen
Carolyn Clement
Megan Graves
Clary Malstrom
Cassie Proffitt
Maury Giauque
Joanna Jacob
Megan Lindsay
Chelsea Peterson
Rachel Risenmay

Viola
Leslie Richards
Jessica Ekstrom
Andrew Snow
Carrie Maxwell
Alissa de Young
Brian Clement
Annelise Hatch
Eric Lew
Angela Miller
Brandon Matthews
Hepaki Franco

Cello
Scott Lesser
Angie Richards
Katie Anderson
Andrew Clement
Adam Crandall
Harmony Higgs
Randy Slade
Rachel Harlos
Sharon Meilstrup
Sam Inouye
Seth Castleton
David Rainey
Elizabeth Loe
Stephen Fairbanks

Bass
Dennis Contreras
Regan Brough
Trevor Reed
Stacy Francom
McKenzi Williams
Liz Rhodes
McKay Olsen
Matt Strokes

Harp
Marilyn Beecraft
Cathy Knoles

Piano
Danielle Reist

Celeste
Kathy Knowles

Organ
Alisa Rogers

Flute
Ann Galloway
Margaret Bennett

Piccolo
Emily Outhier

Oboe
Jessica Schiffman
Amanda Krandendonk

English Horn
Carrie Sandberg

Clarinet
Andrea Davis
Rachel Jones

Bass/E-flat Clarinet
Bryn Huntington

Bassoon
Jennifer Barborka
Michele Bowen

Contrabassoon
Elaine Bliss

Horn
Mariah Stringer
Rob Davis
Madelyn Marble
Nick Dudoich

Trumpet
Nathan Galloway
Jason Bergman
Erin Bailey

Trombone
Alisha Ard
Bryan Ellertsen
Dan Barrett

Tuba
Joe Jensen

Percussion
Darren Bastian
Kevin Meyer
Kandis Bender
Tim Fellow

Off Stage Trumpet
Seretta Hart
B.J. Hunter
Sam Pettit
Michelle Minledorff

Off Stage Trombone
Steven Hunter
Joe Johnson

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
School of Music

presents

Flute Choirs

7:30 P.M.
21 November 2003
Madsen Recital Hall
Harris Fine Arts Center

The Brigham Young University School of Music welcomes you to this event. We are grateful for your attendance and support. So that everyone can enjoy this performance, we ask for your attention to several issues:

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Program

Cassation — Jindrich Feld (b. 1925)

Silver Breeze Flute Choir

Tambourin — Francois Joseph Gossec (1734–1829), Arr. Axtell

Emily Bowen, Aapree Hancey, Melissa Landeen, Polly Mak, Paris So, Shan Stapleton

Simple Gifts — Arr. Lombardo

Rosa Garcia, JoAnna Eccles, Darci Lyn Larsen, Rebecca Mott, Rachel Murawski, Fawn Taylor

Madrigal — Philippe Gaubert (1879–1944), Arr. Monroe

Jill Brandt, Amanda Clark, Jerry Farmer, Erin Hall, Timber Miller, Erin Roundy

Jour d'été à la montagne — Eugene Bozza (1905–1991)

Pastorale

Ronde

Linda Jeppson, Meredith Jones, Lauren Moss, Erin Pew, Jessica Stewart, Katie Zechiel

Dance of the Comedians, from *The Bartered Bride* — Friedrich Smetana (1824–1884), Arr. Lombardo

Silver Breeze Flute Choir

Intermission

Brandenberg Concerto No. 3 — Johann Sebastian Bach (1685–1750), Arr. Nourse

Allegro

Saltarello from Symphony No. 4 in A Major (Italian Symphony) — Felix Mendelssohn (1809–1847), Arr. Ben-Meir

Hsiang-tzu (1976) — Tom Kennedy

Sails, Winds, and Echoes — Crawford Gates (b. 1922)

BYU Flute Choir

BYU Flute Choir

Lisa Barnhill
Margaret Bennett
Kristen Fry
Ann Galloway
Jennifer Harris
Julieanne Herger
Amy Honka
Sarah Kerns
Sherry Lowry
Lynette Noonan
Emily Outhier
Kimberly Schrader
Erin Speight
Tommy Yu

Silver Breeze Flute Choir

Emily Bowen
Jill Brandt
Amanda Clark
JoAnna Eccles
Jerry Farmer
Rosa Garcia
Linda Jeppsen
Meredith Jones
Erin Hall
Aapree Hancey
Melissa Landeen
Darci Lyn Larsen
Polly Mak
Timber Miller
Lauren Moss
Rebecca Mott
Rachel Murawski
Erin Pew
Erin Roundy
Paris So
Shan Stapleton
Jessica Stewart
Fawn Taylor
Katie Zechiel

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
School of Music

presents

Dennis Contreras
Double Bass

Student of Eric Hansen

Assisted by
Shirley Jacob, *piano*

Junior Recital

Required for the Degree
Bachelor of Music with a
Major in Performance

1:30 P.M.
22 November 2003
Madsen Recital Hall
Harris Fine Arts Center

The Brigham Young University School of Music welcomes you to this event. We are grateful for your attendance and support. So that everyone can enjoy this performance, we ask for your attention to several issues:

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Program

Prelude and Fugue in A Minor — Miloslav Gajdos (b. 1948)

Introduction and Variations, from *Carnival in Venice* — Giovanni Bottesini (1821–1889)

Kadenza — Teppo Hauta-aho (b. 1941)

Concerto in E Major — Jan Baptiste Vanhal (1739–1813)
- Allegro moderato
- Adagio
- Allegro moderato

Upcoming Performances

Songwriter's Showcase
Tuesday, December 2
7:30 p.m.

Symphony Orchestra
Tuesday, December 2
7:30 p.m.

Wind Symphony
Wednesday, December 3
7:30 p.m.

String Chamber
Thursday, December 4
7:30 p.m.

Celebration of Christmas
Friday, December 5
7:30 p.m.
Saturday, December 6
2:00 p.m. and 7:30 p.m.

Jazz Ensemble
Friday, December 5
7:30 p.m.

University Orchestra and University Strings
Tuesday, December 9
7:30 p.m.

www.byu.edu/hfac

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
School of Music

presents

Margaret Bennett
Flute

Student of April Clayton

Assisted by
Scott Lesser, *cello*
Diane Bastian, *piano*

Junior Recital

Required for the Degree
Bachelor of Music with a
Major in Performance

3:30 P.M.
22 November 2003
Madsen Recital Hall
Harris Fine Arts Center

The Brigham Young University School of Music welcomes you to this event. We are grateful for your attendance and support. So that everyone can enjoy this performance, we ask for your attention to several issues:

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Program

On a Clear Morning (No. 1 of *Three Water Colors*) — Philippe Gaubert (1879–1941)

Les Folies d'Espagne — Marin Marais (1656–1728)
Selected Variations

Ballade — Frank Martin (1890–1974)

Intermission

Canzone — Samuel Barber (1910–1981)

Sonata for Flute and Piano — Robert Muczynski (b. 1929)
Allegro deciso
Scherzo
Andante
Allegro con moto

Upcoming Performances

Songwriter's Showcase
Tuesday, December 2
7:30 p.m.

Symphony Orchestra
Tuesday, December 2
7:30 p.m.

Wind Symphony
Wednesday, December 3
7:30 p.m.

String Chamber
Thursday, December 4
7:30 p.m.

Celebration of Christmas
Friday, December 5
7:30 p.m.
Saturday, December 6
2:00 p.m. and 7:30 p.m.

Jazz Ensemble
Friday, December 5
7:30 p.m.

University Orchestra and University Strings
Tuesday, December 9
7:30 p.m.

www.byu.edu/hfac

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
School of Music

presents

Kristen Fry
Flute

Student of April Clayton

Assisted by
Diane Bastian, *piano*

Junior Recital

Required for the Degree
Bachelor of Music with a
Major in Performance

5:30 P.M.
22 November 2003
Madsen Recital Hall
Harris Fine Arts Center

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Program

Sonata in C Major, BWV 1033 — Johann Sebastian Bach (1685–1750)
- Andante
- Allegro
- Adagio
- Menuett I—Menuett II

Fantasy for Flute, op. 89 — Malcolm Arnold (b. 1921)

Sonatine — Philippe Gaubert (1879–1941)
- Allegretto, trés allant
- Andante quasi adagio (*Hommage á Schumann*)

Intermission

Variationen über das Lied *Trockne Blumen* — Franz Schubert (1797–1828)
- Introduktion
- Thema *Trockne Blumen*
- Variation I
- Variation III
- Variation V
- Variation VII

Sonate — Francis Poulenc (1899–1963)
- Allegretto malincolico
- Cantilena
- Presto giocoso

Upcoming Performances

Songwriter's Showcase
Tuesday, December 2
7:30 p.m.

Symphony Orchestra
Tuesday, December 2
7:30 p.m.

Wind Symphony
Wednesday, December 3
7:30 p.m.

String Chamber
Thursday, December 4
7:30 p.m.

Celebration of Christmas
Friday, December 5
7:30 p.m.
Saturday, December 6
2:00 p.m. and 7:30 p.m.

Jazz Ensemble
Friday, December 5
7:30 p.m.

University Orchestra and University Strings
Tuesday, December 9
7:30 p.m.

www.byu.edu/hfac

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
School of Music

presents

Cantare e suonare:
An Evening of Vocal and Instrumental Chamber Music

Jenny Jenson, *soprano*
Ruth Christensen, *mezzo-soprano*
Anna Mooy Braithwaite, *mezzo-soprano*
Arden Hopkin, *baritone*
Monte Belnap, *violin*
Kory Katseanes, *violin*
Claudine Bigelow, *viola*
Julie Bevan Reed, *cello*
Rob Hancock, *piano*

7:30 P.M.
22 November 2003
Madsen Recital Hall
Harris Fine Arts Center

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Program

Chanson perpétuelle — Ernest Chausson (1855–1899)

Mourning Scene for Voice and String Quartet, from *Samuel* — Ned Rorem (b. 1923)

Santa Fe Songs
- Santa Fe
- Opus 101
- Any Other Time

Anna Mooy Braithwaite, *mezzo-soprano*
Monte Belknap, *violin*
Kory Katseanes, *violin*
Claudine Bigelow, *viola*
Julie Bevan Reed, *cello*
Robin Hancock, *piano*

Dover Beach, op. 9 — Samuel Barber (1910–1981)

Arden Hopkin, *baritone*
Monte Belknap, *violin*
Kory Katseanes, *violin*
Claudine Bigelow, *viola*
Julie Bevan Reed, *cello*

Adagio for Strings from *String Quartet, op. 11* — Samuel Barber

Monte Belknap, *violin*
Kory Katseanes, *violin*
Claudine Bigelow, *viola*
Julie Bevan Reed, *cello*

Canzonetta Veneziana, WoO 158a, no. 23 — Ludwig van Beethoven (1770–1827)
Air Cosaque, WoO 158a, no. 16
The Dream, WoO 155, no. 14 (duet)
When My Hero in Court Appears
from *The Beggar's Opera*, WoO 158C, no. 1
The Elfin Fairies, WoO 154, no. 1 (duet)

Ruth Christensen, *mezzo-soprano*
Jenny Jenson, *soprano*
Monte Belnap, *violin*
Julie Bevan Reed, *cello*
Rob Hancock, *piano*

Upcoming Performances

Songwriter's Showcase
Tuesday, December 2
7:30 p.m.

Symphony Orchestra
Tuesday, December 2
7:30 p.m.

Wind Symphony
Wednesday, December 3
7:30 p.m.

String Chamber
Thursday, December 4
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Friday, December 5
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7:30 p.m.

University Orchestra and University Strings
Tuesday, December 9
7:30 p.m.

www.byu.edu/hfac

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
School of Music

presents

Symphony Orchestra

Eric Hansen, *conductor*

7:30 P.M.
2 December 2003
de Jong Concert Hall
Harris Fine Arts Center

Lawrence Green, fluent in many guitar styles including classical, rock, jazz, and country. He holds a master's degree in music performance from Arizona State University and is the author of *The Great Big Guitar Method* (www.greatbigguitar.com). Born in 1954, Mr. Green grew up in the Maryland/D.C. suburbs playing in rock and blues bands and also studying classical guitar. Mr. Green preforms with his band Jerseystreet (www.jerseystreet.com) at local and regional venues. Mr. Green teaches in the BYU School of Music and introduces over 700 students a year to the pleasures of the guitar.

As a classical guitarist, Mr. Green has been a soloist throughout the Intermountain West with the Utah Symphony, Temple Square Concert Series, Utah Valley Symphony, and American Fork Symphony and is in demand as a chamber player.

David H. Sargent, Harold R. Laycock University Professor of Music Composition, has been a faculty member of BYU's School of Musics since 1976 and composer in residence from 1995–1998. His music has been performed throughout the United States, including Rochester, Buffalo, New York City, Philadelphia, Los Angeles, Kansas City, Cincinnati, Columbus, Dallas, and Austin. He has also had performances in Germany, France, Denmark, Switzerland, and Bolivia.

Program

The Chairman Dances — John Adams (b. 1947)

Gymnopedie (Orchestrated by Debussy) — Erik Satie (1866–1925)
- Lent et grave
- Lent et douloureux

Burke Sorenson, *graduate student conductor*

Concierto de Aranjuez — Joaquín Rodrigo (1901–1999)
- Allegro con spirito
- Adagio
- Allegro gentile

Lawrence Green, *guitar*

Millennium* — David Sargent (b. 1944)

Intermission

Symphony, "Mathis der Maler" — Paul Hindemith (1895–1963)
- Concert of Angels
- Entombment
- The Temptation of St. Anthony

Appalachian Spring — Aaron Copland (1900–1990)

* World premiere

Symphony Orchestra

Violin I
Jason Findlay*
Sara Witbeck
Kristyn Allen
Ashley Tanner
Andrew Nelson
Jacob Smith
Kara Norman
Lisa Reeder
Deborah Bailey
Ami Hood
Drista Empey
Jenifer Kilby
Janene Christensen
Ashley Bruya

Violin II
Nathan Tanner*
Joshua Weed
Luis Hurtado
Elise Andelin
Stephen Pace
Emily Dibb
Jesse McIlrath
Audrey Ostrig
Shaun Miller
Stacy King
Brooke Froelich
John Darowcki
Candice Holt
Ashley Halls

Viola
Scott McGrew*
Rachel Cox
April Reynolds
Chris Nielsen
Rebecca McDonald
Cameron Smyres
Burke Sorenson

Cello
Laura Hall*
Chandler Hatch
Sean Ludlow
Peter Ririe
Robert Kershan
Jenne Gamwill
Coleen Murres
Andrew Rosewall
Kendra Price

Bass
Steve Coons*
Beth Pretow
Steven Laening
Ben Tobey
Mike Emswiler
Emily Yu Severson

Flute
Robyn Taylor*
Alisa Barnes
Alicia Christensen

Clarinet
Susan Croft*
Daniel Bailey
Tyler Jensen

Oboe
Maria Jensen*
Alyssa Christenson
Jamie Frogley

Bassoon
Kent Ods*
Jorge Torres

Trumpet
Dan Henderson*
Krista Perkins

Horn
Zach Van Jouten*
Ryan Johnson
Christie Sue Henrichsen
Katie Boren
Claire Barker

Trombone
J. D. Lindsay*
Jason Fults
John-David McElderry

Tuba
Nathan Webste*

Harp
Alica Duncan*
Kimberly Isom

Percussion
Emil Pohlig*
Lisanne Murphy
Breanne Jesse
Mike Perry

Piano
David Gledhill

*Principal

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
School of Music

presents

Liz Samuelson
Violin

Student of M. Judd Sheranian

Assisted by
Willem von Schalkwyk, *piano*
Andrew Clement, *cello*
Adam Crandall, *cello*
Scott Lesser, *cello*
Sharon Meilstrup, *cello*

Senior Recital

Required for the Degree
Bachelor of Music with a
Major in Performance

5:30 P.M.
3 December 2003
Madsen Recital Hall
Harris Fine Arts Center

The Brigham Young University School of Music welcomes you to this event. We are grateful for your attendance and support. So that everyone can enjoy this performance, we ask for your attention to several issues:

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Program

Fratres — Arvo Pärt (b. 1935)

Concerto No. 1, op. posth. — Béla Bartók (1881–1945)
- Andante sostenuto
- Allegro giocoso

Sonata No. 1 in F Minor, op. 80 — Sergey Prokofiev (1891–1953)
- Andante assai
- Allegro brusco
- Andante
- Allegrissimo

Upcoming Performances

String Chamber
Thursday, December 4
7:30 p.m.

Celebration of Christmas
Friday, December 5
7:30 p.m.
Saturday, December 6
2:00 p.m. and 7:30 p.m.

Jazz Ensemble
Friday, December 5
7:30 p.m.

University Orchestra and University Strings
Tuesday, December 9
7:30 p.m.

University Chorale
Wednesday, December 10
7:30 p.m.

Woodwind Chamber Night
Wednesday, December 10
7:30 p.m.

Clarinet Ensemble
Thursday, December 11
7:30 p.m.

www.byu.edu/hfac

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
School of Music

presents

Han Han
Composition

Student of Michael Hicks,
Murray Boren, David Sargent,
Christian Asplund, and Steven Ricks

Senior Recital

Required for the Degree
Bachelor of Music with a
Major in Composition

7:30 P.M.
3 December 2003
Madsen Recital Hall
Harris Fine Arts Center

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Program

Musing

Scott Lesser, *cello*
Han Han, *piano*

Conversation for Two Saxophones

Stephen Tibian, *soprano saxophone*
Jeff Broadbent, *alto saxophone*

Me (Two Movements)

Tommy Yu, *flute*
Maria Jensen, *oboe*
Katie Andersen, *cello*
Han Han, *piano*

Colorful

Emily Outhier, *flute*

String Quartet

Melissa Price, *violin*
Alena Starr, *violin*
Carrie Maxwell, *viola*
Katie Andersen, *cello*

Autumn, the Melody of Funeral

Pai Kit, *vioce*
Han Han, *piano*

Piano Variation

Han Han, *piano*

Two Flutes and Percussions (Four Movements)

Emilyy Outhier, *flute*
Tommy Yu, *flute*
Darren Bastian, *marimba*

Upcoming Performances

String Chamber
Thursday, December 4
7:30 p.m.

Celebration of Christmas
Friday, December 5
7:30 p.m.
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Thursday, December 11
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BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
School of Music

presents

Wind Symphony

David Blackinton, *conductor*

Jaren Hinckley, *clarinet*

7:30 P.M.
3 December 2003
de Jong Concert Hall
Harris Fine Arts Center

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JAREN HINCKLEY, clarinet professor at Brigham Young University, received a DM degree from Florida State University, a master's degree from Indiana University, and a BM degree from the University of Utah. Included in his solo work are performances with the Utah Symphony, Canyonlands New Music Ensemble, and Manhattan School of Music Philharmonia. He recently performed in Puebla, Mexico, with the Orpheus Winds (the BYU Faculty Wind Quintet). He also recently completed a duo recital tour of California with pianist Vince Humphries. He has recorded two CD's with the Canyonlands New Music Ensemble and the Utah Composers Ensemble—chamber groups dedicated to the advancement of new music. Through his involvement with these groups and others, he has performed the world premieres of many solo and chamber works.

Program

Tunbridge Fair — Walter Piston (1894–1976)

Amazing Grace — Arr. William Himes

Second Concerto for Clarinet — Carl Maria von Weber (1786–1826)
Polacca — Arr. T. Conway Brown

Jaren Hinckley, *clarinet*

Marche Des Parachutistes Belges — Pierre Leemans (1897–1980)

Scootin' On Hardrock — David R. Holsinger (b. 1945)

Intermission

Vortex — Dana Wilson

Steven Clayton, *piano*

Good Friday Spell — Richard Wagner (1813–1883)

Venetian Spells — Martin Ellerby (b. 1957)
- Concertante
- Pas de Deux
- Vespers
- Festivo

Wind Symphony

Flute
Sarah Smith
Kim Schrader
Sarah Kerns

Piccolo
Kristen Fry

Oboe
Heather Lyman
Kira Palmer

English Horn
Heidi Reed

Bassoon
Jennifer Barborka
Jessi Judd

Clarinet
Bryn Huntington
Susan Croft
Andrea Davis
Erin Layton
Randall Brown
Daniel Bailey
Andrea Zundel
Melody Thatcher
Michael Whatcott

E-flat Clarinet
Andrea Davis

Bass Clarinet
Peter Shirts
Leslie Wilson

Contra Clarinet
Christopher Tanzie

Alto Saxophone
Neesha Nelson
Megan Fisher

Tenor Saxophone
Skyler Murray

Baritone Saxophone
Conrad Allen

Horn
Jenny Jo Cox
Mary Ann Olsen
Michael Simmons
Lex Hokanson

Cornet
BJ Cox
Sam Pettit
Erin Bailey
Joseph Nibley

Trumpet
Ryan White
Michelle Mingledorff

Trombone
Steve Hunter
Nate Seamons
Joe Johnson
Richard Stacey

Euphonium
Chelsea Risenmay

Tuba
Chris Renberg
Jonathan Pace

Bass
Mackay Olson

Harp
Cathryn Knoles

Piano
Kurt Hansen

Percussion
Jayme Wagner
Celeste Cope
Ryan Liddell
Jenne West
Steven Clayton

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
School of Music

presents

Alisha Ard
Trombone

Student of Daniel Bachelder

Assisted by
Amanda Nixon, *piano*
Joe Jensen, *tuba*

Graduate Recital

5:30 P.M.
4 December 2003
Madsen Recital Hall
Harris Fine Arts Center

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Program

Concerto for Double Bass
Andante
Rondo

Antonio Capuzzi
(1755–1818)
Arr. Philip Catelinet

Concertino d'Hiver
Anime
Tres modere
Anime

Darius Milhaud
(b. 1953)

Blue Bells of Scotland

Arthur Pryor
(1870–1942)

The City, from *Double Portraits: Concert Sketches for Trombone and Tuba*
Times Square
Twilight
The City Awakes

David Uber
(b. 1921)

Concertino
Preludium: Allegro pomposo
Aria: Andante sostenuto
Finale: Allegro giocoso

Lars-Erik Larsson
(1908–1986)

Upcoming Performances

Celebration of Christmas
Friday, December 5
7:30 p.m.
Saturday, December 6
2:00 p.m. and 7:30 p.m.

Jazz Ensemble
Friday, December 5
7:30 p.m.

University Orchestra and University Strings
Tuesday, December 9
7:30 p.m.

University Chorale
Wednesday, December 10
7:30 p.m.

Woodwind Chamber Night
Wednesday, December 10
7:30 p.m.

Clarinet Ensemble
Thursday, December 11
7:30 p.m.

Jazz Lab Band
Thursday, December 11
7:30 p.m.

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BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
School of Music

presents

String Chamber Night

Coached by
Monte Belknap
Claudine Bigelow
Eric Hansen
Julie Bevan Reed

7:30 P.M.
4 December 2003
Madsen Recital Hall
Harris Fine Arts Center

Program

Aria in a Classical Style for Harp and String Orchestra — Marcel Grandjany (1891–1975)
Andante cantabile

Dallin Hansen, *violin*
Sara Black, *violin*
Andrew Snow, *viola*
Randy Slade, *cello*
Marilyn Becraft, *harp*

String Quartet in F Major, op. 59, no. 1 — Ludwig van Beethoven (1770–1827)
Allegro

Dallin Hansen, *violin*
Sara Black, *violin*
Andrew Snow, *viola*
Randy Slade, *cello*

Hit and Run — Sydney Hodkinson

Kathryn Noyes, *harp*
Kandis Bender, *marimba*

L'espagnole, from *Les Nations* — François Couperin (1668–1733)

Katrina Felder, *violin*
Sara Adams, *violin*
David Rainey, *cello*
Kathy Buell, *harpsichord*

Sonata No. 3, "The last time I came o'er the moor" from, *A Treatise of Good Taste in the Art of Musick* — Francesco Geminiani (1687–1762)
Grave
Allegro

Emily Price, *violin*
Melissa Christensen, *violin*
Sam Evans, *cello*
Kathy Buell, *harpsichord*

String Quartet in D Major — Alexander Borodin (1833–1887)
Notturno
Scherzo

TawnaLyn Noyes, *violin*
Ashley Kunz, *violin*
Jessica Ekstrom, *viola*
Harmony Higgs, *cello*

String Quartet, op. 92 — Sergei Prokofiev (1891–1953)
Adagio
Allegro sostenuto

Jenny Lyons, *violin*
Suzy Luscher, *violin*
Chad Frandsen, *viola*
Katie Anderson, *cello*

String Quartet in F Minor, op. 95, "Serioso" — Ludwig van Beethoven
Allegro con brio

Liz Samuelson, *violin*
Mindy Davis, *violin*
Brian Clement, *viola*
Andrew Clement, *cello*

String Quartet in F Minor, op. 95, "Serioso" — Ludwig van Beethoven
Allegro assai vivace ma serioso

Heather Rust, *violin*
Tamara Lee Rhodes, *violin*
Leslie Jean Richards, *viola*
Scott Thomas Lesser, *cello*

Piano Trio in E Minor, op. 90 — Antonin Dvořák (1841–1904)
Lento maestoso—Allegro quasi doppio movimento

Kristen La Riviere, *violin*
Kalo Latu, *piano*
Angie Richards, *cello*

Upcoming Performances

Celebration of Christmas
Friday, December 5
7:30 p.m.
Saturday, December 6
2:00 p.m. and 7:30 p.m.

Jazz Ensemble
Friday, December 5
7:30 p.m.

University Orchestra and University Strings
Tuesday, December 9
7:30 p.m.

University Chorale
Wednesday, December 10
7:30 p.m.

Woodwind Chamber Night
Wednesday, December 10
7:30 p.m.

Clarinet Ensemble
Thursday, December 11
7:30 p.m.

Jazz Lab Band
Thursday, December 11
7:30 p.m.

www.byu.edu/hfac

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
School of Music

presents

Celebration of Christmas

Women's Chorus
Vicki McMurray, *conductor*

Concert Choir
Rosalind Hall, *conductor*

BYU Singers
Ronald Staheli, *conductor*

Men's Chorus
Rosalind Hall, *conductor*

Philharmonic Orchestra
Kory Katseanes, *conductor*

5–6 December 2003
de Jong Concert Hall
Harris Fine Arts Center

Program

Combined Choirs

Angels We Have Heard on High — Arr. David Zabriskie

If You Would Hear the Angels Sing — Arr. Martha Shaffer

Women's Chorus

Il est ne, le divine Enfant! — Arr. Nicholas Burt

What Sweeter Music — Eleanor Daley (b. 1955)

The Sussex Carol — Arr. Corin T. Overland

Concert Choir

Sanctus, from *Mass No. 1* — György Orbán (b. 1947)

Holy, holy, holy, Lord God of Hosts
Hosanna in the highest.

Christmas Fa La — Arr. Jonathan Rathbone

BYU Singers

To Hear the Angels Sing — Arr. Matthew Armstrong

Gloria in excelsis Deo — Greg Knauf (b. 1972)

'Tis Winter Now — Paul Halley (b. 1952)

'Tis winter now; the fallen snow
Has left the heavens all coldly clear;
Through leafless boughs the sharp winds blow,
And all the earth lies dead and drear.

And yet God's love is not withdrawn;
His life within the keen air breathes;
His beauty paints the crimson dawn,
And clothes the boughs with glittering wreaths.

And though abroad the sharp winds blow,
And skies are chill, and frosts are keen,
Home closer draws her circle now,
And warmer glows her light within.

O God! Who gives the winter's cold,
As well as summer's joyous rays,
Us warmly in thy love enfold,
And keep us through life's wintry days.
—Samuel Longfellow

Men's Chorus

Carol of the Bells — Mykola Dmytrovych Leontovych (1877–1921)
Arr. Peter J. Wilhousky

Silent Night — Franz Gruber (1787–1863)
Arr. Mack Wilberg

Daniel Webb, *tenor*

Personent hodie, from *Piae Cantiones* (1582) — Anonymous
Arr. Lara Hoggard

The voices of boys ring out today,
In praise of Him who is born for us,
A gift from God, born of a Virgin's womb.

The Ruler of heaven is born into the world,
Wrapped in swaddling clothes, lying in a manger in an animal's stable.
The Prince of hell has lost his victory.

Three magi came, asking for the Child,
Following the star, in order to worship Him,
Bringing gold, frankincense, and myrrh.

All men now join with the boys to sing with the angels.
"Thou has come to earth. Praise be to Thee.
Glory be to God in the highest."

INTERMISSION

Philharmonic Orchestra

Fantasia on Royal David — Murray Boren (b. 1950)

Combined Choirs, Orchestra, and Audience

Three Kings of the Orient — Arr. John Rutter

Eric Hart, *tenor;* St. John Holloway, *baritone;* Darren Watts, *bass*

(Choirs and Audience in Unison)

MEN: We three kings of Orient are, bearing gifts we traverse afar,
Field and fountain, moor and mountain, following yonder star:

ALL: *CHORUS:*
O star of wonder, star of night,
Star with royal beauty bright,
Westward leading, still proceeding,
Guide us to thy perfect light.

SOLO: Born a King on Bethlehem's plain, gold I bring to crown Him again,
King forever ceasing never, over us all to reign:

ALL: *CHORUS*

SOLO: Frankincense to offer have I, incense owns a Deity nigh,
Prayer and praising, all men raising, worship him, God most high:

ALL: *CHORUS*

SOLO: Myrrh is mine its bitter perfume breathes a life of gathering gloom,
Sorrowing, sighing, bleeding, dying, sealed in a stone-cold tomb:

ALL: *CHORUS*

ALL: Glorious now behold him arise, King and God and Sacrifice.
Alleluia, Alleluia, Earth to heaven replies.

ALL: *CHORUS*

Messiah — George Frideric Handel (1685–1759)

And the Glory of the Lord
Pastoral Symphony
Hallelujah

Visit our website at http://choirs.byu.edu.

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
School of Music

presents

Robyn Taylor
Flute

Student of April Clayton

Assisted by
Kurt Hansen, *piano*
Amanda Kranendonk, *oboe*
Michael Hendriksen, *organ*

Senior Recital

Required for the Degree
Bachelor of Music with a
Major in Performance

1:30 P.M.
6 December 2003
Madsen Recital Hall
Harris Fine Arts Center

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Program

Sonata in E Major — Johann Sebastian Bach (1685–1750)
- Adagio ma non tanto
- Allegro
- Siciliano
- Allegro assai

Density 21.5 — Edgard Varèse (1883–1965)

Trio for Flute, Oboe, and Piano — Madeleine Dring (1923–1977)

Amanda Kranendonk, *oboe*

Vignette (1999) — Eugénie R. Rocherolle

Michael Hendriksen, *organ*

Sonata for Flute and Piano, op. 14 — Robert Muczynski (b. 1929)
- Allegro deciso
- Scherzo: Vivace
- Andante
- Allegro con moto

Italian Concerto in F Major, op. 82 — Jules Demersseman (1813–1866)

Upcoming Performances

University Orchestra and University Strings
Tuesday, December 9
7:30 p.m.

Trombone Brass Chamber Night
Tuesday, December 9
7:30 p.m.

Composition Recital
Wednesday, December 10
7:00 p.m.

University Chorale
Wednesday, December 10
7:30 p.m.

Woodwind Chamber Night
Wednesday, December 10
7:30 p.m.

Clarinet Ensemble
Thursday, December 11
7:30 p.m.

Jazz Lab Band
Thursday, December 11
7:30 p.m.

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BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
School of Music

presents

Clarinet Choir

Jaren Hinckley, *director*

Guest Artist:
Madeline LeBaron Johnson

3:00 P.M.
6 December 2003
Auditorium
Museum of Art

Madeline LeBaron Johnson is adjunct professor of music at BYU. She is pursuing the Doctor of Musical Arts degree at the University of Texas, where she was the clarinet teaching fellow for two years. Madeline holds the MM degree from Arizona State University and the BM degree from Brigham Young University. Her most recent performance was at Clarinetfest 2003 in Salt Lake City. In 2000, she was a finalist in the Coleman and Fischoff National Chamber Music Competitions with the North Texas Woodwind Five. Her primary teachers have been James Gillespie, Robert Spring, and David Randall.

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Program

A Study in Contrasts — Sammy Nestico (b. 1924)
- The Demure
- The Delightful

Petite Suite — Claude Debussy (1862–1918)
- En Bateau
- Cortege
- Minuet
- Ballet

When I'm 64 — John Lennon (1940–1980), Paul McCartney (b. 1942), Arr. Jaren Hinckley

Fantasia and Rondo — Carl Maria von Weber (1786–1826), Arr. Norman Heim

Madeline LeBaron Johnson, *clarinet*

B-flat Clarinet

George Bailey
Samantha Schmidt
Daniel Smith
Jonathan Skarda
Laura Ward
Amber Heyen
Kjirstin Sheard
Shannon Epps
Megan Nichols
Julie Brown
Ben Wouden

Alto Clarinet

Alan Willburn

Bass Clarinet

Taina Matheson

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
School of Music

presents

Christine Wilks
Piano

Student of Scott Holden

Senior Recital

Required for the Degree
Bachelor of Music with a
Major in Performance

5:30 P.M.
6 December 2003
Madsen Recital Hall
Harris Fine Arts Center

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Program

Sonata in F Major, op. 10, no. 2 — Ludwig van Beethoven (1770–1827)
- Allegro
- Allegretto
- Presto

Daisies, op. 38, no. 3 — Serge Rachmaninoff (1873–1943)
Vocalise, op. 34, no. 14 — Trans. Zoltan Kocsis

Rondo capriccioso in E Major, op. 14 — Felix Mendelssohn (1809–1847)

Ile de feu — Olivier Messiaen (1908–1992)

Selections from *Romeo and Juliet*, op. 75 — Sergey Prokofiev (1891–1953)
- Montagues and Capulets
- Mercutio
- Romeo and Juliet

L'isle joyeuse — Claude Debussy (1862–1918)

Upcoming Performances

University Orchestra and University Strings
Tuesday, December 9
7:30 p.m.

Trombone Brass Chamber Night
Tuesday, December 9
7:30 p.m.

Composition Recital
Wednesday, December 10
7:00 p.m.

University Chorale
Wednesday, December 10
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Thursday, December 11
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Jazz Lab Band
Thursday, December 11
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BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
School of Music

presents

Alena Hicken
Piano, Organ

Student of Marlene Bachelder and
Don Cook

Senior Recital

Required for the Degree
Bachelor of Music with a
Major in Performance

7:30 P.M.
6 December 2003
Madsen Recital Hall
Harris Fine Arts Center

The Brigham Young University School of Music welcomes you to this event. We are grateful for your attendance and support. So that everyone can enjoy this performance, we ask for your attention to several issues:

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Program

Sonata in A Minor, K. 310
Allegro maestoso
Andante cantabile con espressione
Presto

Wolfgang Amadeus Mozart
(1756–1791)

Scherzo in B Minor, op. 20

Frederic Chopin
(1810–1849)

Intermission

Fantasia on *Komm, heiliger Geist, Herre Gott*, BWV 651

Johann Sebastian Bach
(1685–1750)

Benedictus, op. 59, no. 9

Max Reger
(1873–1916)

Praeludium in C Major, BuxWV 137

Dieterich Buxtehude
(1637–1707)

Carillon-Sortie

Henri Mulet
(1878–1967)

Upcoming Performances

University Orchestra and University Strings
Tuesday, December 9
7:30 p.m.

Trombone Brass Chamber Night
Tuesday, December 9
7:30 p.m.

Composition Recital
Wednesday, December 10
7:00 p.m.

University Chorale
Wednesday, December 10
7:30 p.m.

Woodwind Chamber Night
Wednesday, December 10
7:30 p.m.

Clarinet Ensemble
Thursday, December 11
7:30 p.m.

Jazz Lab Band
Thursday, December 11
7:30 p.m.

www.byu.edu/hfac

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
School of Music

presents

Scott Homer
Percussion

Student of Ron Brough and
Jay Lawrence

Assisted by
Brian Hall, *piano*
Celeste Cope, *vibes*
Tyler Jensen, *saxophone*
Sarah Kearns, *flute*
Brazilian Ensemble

Senior Recital

Required for the Degree
Bachelor of Music with a
Major in Jazz Studies

5:30 P.M.
9 December 2003
Madsen Recital Hall
Harris Fine Arts Center

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Brazilian Ensemble

Danny Amelang, *percussion*
Jeremy Tilton, *percussion, bass*
Paul Huff, *percussion*
Ryan Lidell, *percussion*
George Brown, *percussion*

Program

Night Rain	Dave Samuels
Concertino Duettante	Ingolf Dahl (1912–1970)
Tangents	James Campbell

Intermission

Caravan	Duke Ellington (1899–1974) Juan Tizol (1900–1984)
Monk's Mood	Thelonious Monk (1917–1982)
Take the "A" Train	Billy Strayhorn (1915–1967)
O bebado e o equilibrista	João Bosco (b. 1946) Aldir Blanc (b. 1946)

Upcoming Performances

Composition Recital
Wednesday, December 10
E-400 HFAC
7:00 p.m.

University Chorale
Wednesday, December 10
de Jong Concert Hall
7:30 p.m.

Woodwind Chamber Night
Wednesday, December 10
Madsen Recital Hall
7:30 p.m.

Clarinet Ensemble
Thursday, December 11
Museum of Art Auditorium
7:30 p.m.

Jazz Lab Band
Thursday, December 11
Madsen Recital Hall
7:30 p.m.

www.byu.edu/hfac

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
School of Music

presents

Brass Choir and Trombone Choir

Daniel Bachelder, *conductor*
Alisha Ard, *student conductor*

Dan Barrett, *bass trombone*

7:30 P.M.
9 December 2003
Madsen Recital Hall
Harris Fine Arts Center

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Program

Trombone Choir

March — Arthur Frackenpohl

Elsa's Procession to the Cathedral, from *Lohergen* — Richard Wagner (1813–1883), Arr. Jack Gale

Russian Sailors' Dance* — Reinhold Gliere (1875–1956), Arr. Frank H. Siekmann

Alexander's Ragtime Band* — Irving Berlin (1888–1896), Arr. Jack Gale

Capriccio for Bass Trombone and Trombone Choir — Eric Ewazen
Dan Barrett, *bass trombone*

Brass Choir

Fanfare for Canterbury Cathedral — David Sampson

Symphony for Brass Choir — Victor Ewald
Moderato
Adagio
Allegro Moderato

Double Quintet Fanfare* — Arthur Frackenpohl

Sonata Piano Forte* — Giovanni Gabrieli (1553–1612), Arr. Arthur Frackenpohl

Another Cat: Kraken* — Chris Hazell

Noel For Brass Choir — Hawley Ades

Hallelujah, from *Messiah* — George Frideric Handel (1685–1759), Arr. Douglas Haislip

*conducted by Alisha Ard

Trombone Choir

Alisha Ard
Steven Hunter
Nate Seamons
J.D. Lindsay
Jason Fults
Joe Johnson
Matt Hardy
Michelle Flowers
Joe Hansen
Rob Tobler
Dan Jibson
Mark Biggs
Adam Allred
Sam Broderick
Mindy Holmes
Patrick Van Lungen
Christopher Brown
Dan Barrett, *bass trombone*
Richard Stacey, *bass trombone*
John-David McElderry, *bass trombone*
Brandon Wilson, *bass trombone*

Brass Choir

Nate Galloway, *trumpet*
David Faires, *trumpet*
Josh Paul, *trumpet*
Joe Nibley, *trumpet*
Nick Duboich, *horn*
Michael Simmons, *horn*
Steve Hunter, *trombone*
Nate Seamons, *trombone*
John-David McElderry, *bass trombone*
Joe Jenson, *tuba*
Alisha Ard, *graduate assistant, trombone*

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
School of Music

presents

University Strings and University Orchestra

Burke Sorenson, *conductor*
Dallin Hansen, *conductor*

7:30 P.M.
9 December 2003
de Jong Concert Hall
Harris Fine Arts Center

Program

University Strings

Eine kleine Nachtmusik, K. 525 — Wolfgang Amadeus Mozart (1756–1791)
- Allegro

Adagio for Strings, op. 11 — Samuel Barber (1910–1981)

Intermezzo, from *Cavalleria rusticana* — Pietro Mascagni (1863–1945)

Simple Symphony — Benjamin Britten (1913–1976)
- Boisterous Bourée
- Playful Pizzicato
- Sentimental Saraband
- Frolicsome Finale

University Orchestra

Carmen Suite No. 1 — Georges Bizet (1898–1875)
- Prélude
- Aragonaise
- Intermezzo
- Les dragons d'Alcala
- Les Toréadors

Porgy and Bess, A Symphonic Picture — George Gershwin (1898–1937), Arr. Robert Russell Bennett

Radetzsky March, op. 228 — Johann Strauss (1804–1849)

Festival Overture — Dmitry Shostakovich (1906–1975)

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
School of Music

presents

Sarah Vance
Mezzo-soprano

Student of Ruth Christensen

Assisted by
Larry Blackburn, *piano*

Senior Recital

Required for the Degree
Bachelor of Music with a
Major in Performance

5:30 P.M.
10 December 2003
Madsen Recital Hall
Harris Fine Arts Center

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Program

Concert Aria, K505: Ch'io mi scordi di te? — Wolfgang Amadeus Mozart (1756–1791)

From *Myrthen*, op. 25 — Robert Schumann (1810–1856)
- No. 24, Du bist wie eine Blume

From *Frauenliebe und -leben,* op. 42
- Er, der Herrlichste von allen
- Ich kann's nicht fassen, nicht glauben
- Du Ring an meinem Finger

Cinq mélodies populaires grecques — Maurice Ravel (1875–1937)
- Chanson de la mariée
- Là-bas, vers l'église
- Quel gallant m'est comparable
- Chanson des cueilleuses de lentisques
- Tout gai!

O mio Fernando! from *La favorita* — Gaetano Donizetti (1797–1848)

From *Siete canciones populares españolas* — Manuel de Falla (1876–1946)
- El paño moruno
- Seguidilla Murciana
- Asturiana
- Jota
- Canción

A Sarah Binks Songbook (The Sweet Songstress of Saskatchewan) — John Greer (b. 1954)
- Reflections While Translating Heine (Fantasia on a Theme of R. Schumann)
- Hi, Sooky, Ho, Sooky (Valse Serenata)
- Ode to a Star (Arioso di Camera)
- The Song of the Chore (Canzone Rustica)
- Elegy to a Calf (Lamento Pastorello)
- Square Dance (Hoe-Down)

Upcoming Performances

Clarinet Ensemble
Thursday, December 11
7:30 p.m.

Jazz Lab Band
Thursday, December 11
7:30 p.m.

Katherine Robinson, *piano*
Thursday, December 11
5:30 p.m.

www.byu.edu/hfac

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
School of Music

presents

University Chorale

Evening Section
Paul Broomhead, *conductor*
Michelle Stephan, *assistant conductor*
Megan Cole, Emily Walker, *accompanists*

Day Section
Joseph Hoffman, *conductor*
Nathan Wright, *assistant conductor*
Danielle Reist, Julia Thomas, and
Becky Nibley, *accompanists*

7:30 P.M.
10 December 2003
de Jong Concert Hall
Harris Fine Arts Center

Program

Evening Section

With a Voice of Singing — Martin Shaw

Benedicamus Domino — Peter Warlock

Let us give praise unto the Lord.
Let us give thanks unto God.

Loveliest of Trees — James Mulholland

Loveliest of trees the cherry now is hung with bloom along the bough
And stands about the woodland ride wearing the whie of Eastertide.
Now, of my threescore years and ten, twenty will not come again,
And take from seventy springs a score, it only leaves me fifty more.
And since to look at things in bloom fifty springs are little room,
About the woodlands I will go to see the cherry hung with snow.

Hava Neytzey B'Machol — Israeli Folk Song
Arr. Maurice Goldman

Come and join in dance and song.

Joy to the World — Ian Hare

This Enders Night — Robert H. Young

The other night I saw a sight, A star as bright as day,
And e'er among a maiden sang: "By-bye, lulay."
Michelle Stephan, *conductor*

The Virgin Mary Had-a One Song — George L. Mabry

Melanie Togo, *soloist*

My Dancing Day — John Sanders

Intermission

Day Section

Sing Alleluia Forth — Eric H. Thiman (1900–1975)

In Supplication to God

The Lord's Prayer — Maurice Duruflé (1902–1986)

Abendlied — Josef Rheinberger (1839–1901)

Grand Mass in C Minor

Crucifixus — Wolfgang Amadeus Mozart (1756–1791)

Credo

Scott Lesser, Angie Richards, *cello*

Two American Folk Arrangements

My Shepherd Will Supply My Need — Arr. Mack Wilberg

Kimberly Isom, *harp*
Katie Haycock, *flute*
Danielle Streeter, *oboe*

Great Day — Arr. Philip Kern

In Celebration of Christmas

We Sing — Carl J. Nygard Jr.

No Room for the King — Pamela Groo Peterson (b. 1949)

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BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
School of Music

presents

Katherine Robinson
Piano

Student of Jeffrey Shumway

Senior Recital

Required for the Degree
Bachelor of Music with a
Major in Performance

5:30 P.M.
11 December 2003
Madsen Recital Hall
Harris Fine Arts Center

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Program

Sonata in C Major, K. 513
Sonata in F Major, K. 525

Domenico Scarlatti
(1685–1757)

Sonata in E Major, op. 109
Vivace, ma non troppo
Prestissimo
Andante molto cantabile ed expressivo

Ludwig van Beethoven
(1770–1827)

Ballade in A-flat Major, op. 47

Fryderyk Franciszek Chopin
(1810–1849)

Sonata in D Minor, op. 14
Allegro, ma non troppo
Scherzo: Allegro marcate
Andante
Vivace

Sergey Prokofiev
(1891–1953)

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
School of Music

presents

Jazz Lab Band

Tribute to the Capitol Records Era

Daniel Henderson, *director*

7:30 P.M.
11 December 2003
Madsen Recital Hall
Harris Fine Arts Center

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Program

Seventh Avenue Express	Count Basie Buck Clayton Arr. Buck Clayton
Moten Swing	Benny Moten Buster Moten Arr. Sam Nestico
God Bless the Child	Arthur Herzog Jr. Billie Holliday Arr. John LaBarbera
Dvořák's Theme	Anton Dvořák Arr. Sam Nestico
Tickle Toe	Lester Young

Intermission

I Lost My Sugar in Salt Lake City*	Arr. Billy May
Bugle Call Rag*	Arr. Billy May
The Sweetest Sounds*	Arr. Billy May
Ain't That a Kick in the Head*	Arr. Nelson Riddle
When My Sugar Walks Down the Street*	Arr. Billy May
Let's Face the Music and Dance*	Arr. Billy May

* Denotes original manuscripts and arrangements available only in the Capitol Records Manuscript Collection at Brigham Young University.

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
School of Music

presents

Marilyn Becraft Dodson
Harp

Student of ShruDeLi Ownbey

Assisted by
Larry Blackburn, *piano*

Senior Recital

Required for the Degree
Bachelor of Music with a
Major in Performance

7:30 P.M.
11 December 2003
Auditorium
Maeser Building

Program

Concerto for Harp and Orchestra, op. 182 — Carl Reinecke (1824–1910)
- Allegro moderato
- Adagio
- Allegro vivace

Sonate pour harpe — Germaine Tailleferre (1892–1983)
- Allegretto
- Lento
- Perpetuum mobile (Allegro gaiement)

Rumores de la Caleta, from *Recuerdos de Viaje* — Isaac Albeniz (1860–1909)
Trans. Ginevra Bruno

Sonata in D Major — Baldassare Galuppi (1706–1785)
Trans. Lynne Palmer
- Adagio
- Allegro
- Maestoso animato
- Presto con fuoco

Fantasie-Impromptu in C-sharp Minor, op. 66 — Fryderyk Franciszek Chopin (1810–1849)
Trans. DeWayne Fulton

Swipsey Cake Walk — Scott Joplin (1868–1917)

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
School of Music

presents

Clarinet Studio Recital

Students of Jaren Hinckley

7:30 P.M.
11 December 2003
Auditorium
Museum of Art

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Program

Concertino — Giuseppe Tartini (1692–1770)
- Grave
- Allegro molto
- Adagio
- Allegro risoluto

Daniel Bailey, *clarinet*
Jason Seaver, *piano*

Sonata — Paul Harvey (b. 1935)
- Lento drammatico—Allegro

Andrea Zundel, *clarinet*
Heather Husted, *piano*

Sonatina — Malcolm Arnold (1863–1937)
- Allegro con brio
- Andantino

Peter Shirts, *clarinet*
Holly Little, *piano*

Sonata — Camille Saint-Saëns (1835–1921)
- Lento
- Allegro animato

Melody Thatcher, *clarinet*
David Chamberlin, *piano*

Premiere Rhapsodie — Claude Debussy (1862–1918)

Susan Croft, *clarinet*
Denae Coco, *piano*

Three Pieces for Clarinet Solo — Igor Stravinsky (1882–1971)
- Sempre *p* e molto tranquillo
- MM = 168
- MM = 160

Bryn Huntington, *clarinet*

Fantaisie — Philippe Gaubert (1879–1941)

Erin Layton, *clarinet*
Kurt Hansen, *piano*

Scaramouche — Darius Milhaud (1892–1974)
- Allegro
- Moderato
- Brazileira

Michael Whatcott, *clarinet*
Kurt Hansen, *piano*